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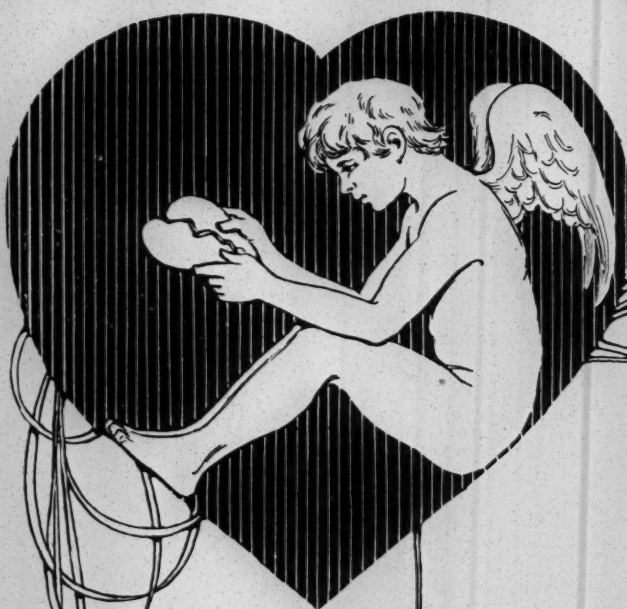
MAY 21, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

MENDING A HEART



A Sentiment in Poetic Form, Wholesome and Free of Trite, Hackneyed Themes.....

A Musical Setting that Ranks with the Melodic Inspirations that Live Long after the Composer has Passed into the Great Beyond

Refrain
Andte modo

Mend-ing a heart that is brok-en. Mend-ing a sigh of

years Love sees it All. Love hears the call.

Love heals it all with ten-der, kiss-es. End-ing the tears of your

sor-row. You live all your fond-est dreams Just like the

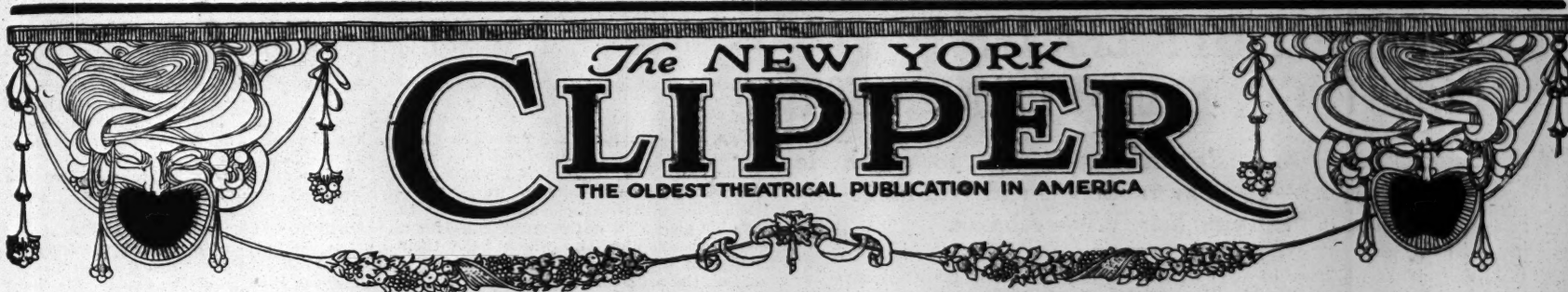
sun-shine blooms the fad-ing rose No one knows.

how it grows. And love is just the same, it finds a way. For

mend-ing a brok-en heart. heart.

GILBERT & FRIEDLAND
MUSIC PUBLISHERS INC.
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NEW YORK CITY

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ARREST SOLDIER WHO POSED AS ACTOR'S PAL

GOT \$50 FROM LILLIAN RUSSELL

PHILADELPHIA, May 18.—The arrest at Keith's Theatre, last night, of Sergeant Bernard Cummings, will interest theatrical people in general and vaudevillians in particular, for it is alleged that he has been operating a scheme to separate them from their coin and succeeded so well recently that he not only got \$50 from Lillian Russell, but a kiss in addition.

Cummings will be turned over to the military police today. The police hope to be able to turn over a lieutenant who, they say, has been acting as a sort of stage manager for Cummings for some months and helping to reap in the dollars and dimes of the sympathetic. When Cummings was taken last night the lieutenant got wind of it in time to skip, the police say.

For some months, Cummings, whose face and hands were badly disfigured, has been traveling about the country collecting large and small sums from theatrical people, according to Brown Brothers, now playing in this city. The stage manager of Keith's got suspicious last night and sent for one of the brothers.

Cummings has introduced himself as "formerly with the Brown Brothers." Trading on this name he never failed to get ready sympathy and cash from performers. He even found the scheme workable among other than stage people in theatres and railroad trains.

One of the real Brown Brothers took a look at Cummings last night and declared him a fake in so far as his theatrical career is concerned. The actor then complained to Captain of Detectives Souder and Cummings was arrested just as he was about to make an appeal from the stage. Brown declared that he and his brothers warned Cummings some weeks ago when the man worked the same game in New York.

According to a discharge paper found on Cummings, he was given a furlough from the Walter Reed Hospital on April 20, good until May 10. This required him to be back at the hospital on the latter date. As the actors whom he impersonated are anxious only to prevent any more use of their name, they agreed to let Souder turn the man over to the military police.

The discharge paper sets forth that Cummings is a sergeant in Company D, 151st Field Artillery. It is signed by Lieutenant Colonel M. Ashford, medical Corps.

The sergeant's first appearance in Philadelphia was while Lillian Russell was playing Keith's. He had gained entrance back stage by the old game of saying, "I was with the Brown Brothers." Miss Russell found him bashfully hiding his face somewhere in the wings, spoke to him and in no time had heard the whole story. Forthwith she kissed him—and banded him \$50.

According to the Brown Brothers, the
(Continued on page 4)

HERD MAY WITHDRAW SUPPORT

Rumor became current last week that John P. Slocum may lose the financial backing of Anderson T. Herd, the wealthy shipping man and animal fancier who furnished most of the money for the present production of "The Lady in Red" now playing at the Lyric Theatre.

Herd, who also backed "The Better 'Ole," from which he realized a profit of \$100,000 when he recently disposed of his interest to the Coburns, is reported to have broken with Slocum because of the latter's insistence that the book of the piece remain as at present in the face of the reviews which spoke of the show as lacking in humor. As a matter of fact, even the score had to be bolstered up with interpolated numbers.

Slocum, when seen at his office in the Selwyn Theatre Building early this week, refused to deny or confirm the report of his break with Herd.

KILLS WOMAN AND SELF

MATTOON, Ill., May 19.—Carl Red Eagle, a Cherokee Indian, shot and killed a woman known as "Princess" Arizona, and then committed suicide here yesterday. Both were members of a wild west show with the Ed. A. Evans Shows. The woman is supposed to be from Lorain, Ohio, and has only been with the show a short time.

Red Eagle wanted to leave the show, and made an attempt to have the woman leave with him on Wednesday, causing a disturbance, in which both were arrested, but released next day. The woman then made arrangements to leave for home and, while packing her suit case, was shot by Red Eagle, who instantly placed the revolver to his own temple, blowing off part of his head. Both bodies are being held while the coroner is making efforts to locate relatives.

"FOLLIES" OPENS JUNE 9

Ziegfeld's "Follies" will open at the New Amsterdam Theatre June 9, one week after the initial opening of the show in Atlantic City.

On Monday of this week all the principals thus far signed by Ziegfeld showed up for rehearsal, which will now continue until the show opens in Atlantic City June 2. They are Bert Williams, Marilyn Miller, Eddie Cantor, Van and Schenck, Johnny Dooley, Ray Dooley, Eddie Dowling, George Le Maire, De Lyle Alda, Evan Burrows Fontaine, the Fairbanks Twins and Dolores.

A corp of writers are now finishing the book, lyrics and tunes for the show. These are Rennold Wolf, Gene Buck, Dave Stamper, Irving Berlin, Leonard Praskin and Blanche Merrill.

WANTS TO BE TWO-WEEK STAND

CINCINNATI, May 17.—Managers of the two first-class theatres in this city are endeavoring to make this town a two week stand for road shows. The New York booking offices are a bit reluctant, but they hope to convince them through a presentation of statistics of the number of persons turned away now.

ELLIOTT ALSO Suing COHAN

William Elliott is a co-plaintiff with Robert Hilliard, it was learned last week, in the suits brought in the Supreme Court against George M. Cohan for an accounting growing out of the production of "A Prince There Was," originally owned by Elliott and Hilliard.

SIX MORE WITNESSES QUIZZED IN FEDERAL VAUDEVILLE PROBE

Plimmer, Dudley, Carr, Quigley, Pisano and Fitzpatrick Questioned by John J. Walsh, Specially Retained to Finish Inquiry, Now to Be Conducted with Greater Speed.

The investigation of the Federal Trade Commission into the workings of the United Booking Office, the Orpheum Circuit, and the vaudeville situation in general, was resumed last Thursday before Examiner Charles E. Moore, at the offices of the commission in 20 West Thirty-eighth street. An adjournment was taken Saturday afternoon, until next Thursday at 10.30 a. m.

John J. Walsh, who, although he resigned as chief counsel for the commission, has been retained especially to prosecute the case, conducted the sessions of the hearing as he has done heretofore.

From now on, there will be no let-up in the investigation. Indications are that it will be pushed to a speedy ending.

Walter J. Plimmer, Generoso Pisano, Edgar Dudley, Ernest Carr, John J. Quigley and James William Fitzpatrick, president of the White Rats Union, were called in the order named as witnesses. Following is the day-by-day story of the hearing:

Thursday

Walter J. Plimmer, the agent, who has handled vaudeville acts for thirty years, first in Chicago and then in New York City, was the first witness called by the Government when the hearing was resumed Thursday last. He went into detail concerning changes in the method of booking acts, from the old days when the managers dealt directly with the artists, to the present time, and stating that things are expedited by the new method of handling business.

Replying to the questions of John Walsh, Chief Counsel for the commission, the witness denied he had any connection with the theatrical business outside of being a booking agent or that he was affiliated in any way with the houses he booked. Although he books twenty independent theatres, and none of them use U. B. O. acts, he said most all theatres were desirous of obtaining membership in that organization, because they felt it would enable them to hold to their agreement actors who cancel because someone else offers them a few dollars more a week.

Plimmer testified that Leslie Spahn, manager of the Cora Youngblood Corson Sextet, had wired him from Oklahoma City in 1917, asking if he could break the act's jump to New York. He succeeded in booking it at Rochester, Buffalo and Jamestown, he said, but only filled the Buffalo engagement, the other dates at Rochester, Oct. 8, 1917, and Oct. 22 at Jamestown, having been suddenly cancelled. Albert A. Fenyyessy, manager of the house at Rochester, wrote he was sorry he couldn't play the act the next week. He didn't give any explanation, Plimmer stated. He then wired Spahn at Oklahoma City, but the act had already left Rochester when he received a reply.

The witness then told of himself and Fenyyessy going to see Pat Casey, gen-

eral manager of the Vaudeville Managers' Protective Association. Plimmer had demanded an explanation from Fenyyessy and the latter had said, "Better see see Casey." Casey, the witness asserted, told the Rochester man he didn't have to play the Corson act.

Q.—Was there any talk about the act being on a blacklist? A.—No. Not while I was there.

The witness' answers evidently were not sufficiently clear to Attorney Walsh, who, despite the objections of Maurice Goodman, for the U. B. O. and the V. M. P. A., kept pinning Plimmer down to the Casey interview. When asked why he couldn't book the act, according to Plimmer, Casey remarked, "Can't use it, that's all!"

Plimmer then stated that Fenyyessy wrote him the act was good, and that he had wanted to play it.

Q.—Was it a good act? A.—Very good, in my estimation.

Shown a letter to Spahn, dated Oct. 4, Plimmer said he believed he wrote it. Attorney Goodman objected to the introduction of the missive as evidence, on the ground that it was immaterial and incompetent, and, as the witness was not mentioned in the action, he was not bound to respond. Finally, Examiner Moore ruled that while the letter itself might not be introduced, Walsh could refer to it in asking questions to refresh Plimmer's memory and to get at the reasons which prompted him to make statements appearing in the missive. The letter said in part:

"I am booking lots of houses, all members of the V. M. P. A., and I've simply got to do as I have done, for, while I am writing you this letter, I might lose every house I am booking, and that would simply ruin me. But I know that you will keep this letter in the very strictest of confidence."

Afterwards, said Plimmer, Spahn said he didn't blame him, because he knew the act couldn't play houses that belonged to the V. M. P. A. Plimmer was fearful that if he booked these houses he would have trouble with all the others.

Plimmer was not cross-examined. At the request of Harry De Veaux, Mr. Goodman then made a statement for the record to the effect that De Veaux has had nothing to do with turning over the minutes of the White Rats to the V. M. P. A.

Generoso Pisano, aged 36, of 355 West Fifty-first street, the second witness, has been in the theatrical business since 1902, for the first seven years with a circus, where he did everything from being a candy butcher and a freak to a performer. Later, he went into vaudeville with a sharpshooting act, and two years ago took a fling at being a booking agent in Chicago, going into partnership with Lew Earl. For this privilege he paid Earl \$500.

Their office was on the twelfth floor of
(Continued on pages 30, 31, 34)

WILLIAM ELLIOTT LEAVES COMSTOCK, ELLIOTT AND GEST

Will Produce Alone After Return from Europe, to Which He Sailed This Week—Has Several Scripts and Will Make Picture, Featuring Self, While Abroad.

The triple producing alliance of Elliott, Comstock and Gest has been rent by the withdrawal from the firm of William Elliott, who sailed for Europe Tuesday. In Europe he will produce a motion picture, with himself as the featured player.

Only a few of Elliott's most intimate friends knew of his withdrawal from the firm, his business relations being reported as having been severed previous to Gest's sailing for Europe several months ago. Elliott was scheduled to sail for Europe last Saturday morning, but, because his passport was not vised in time, he had to cancel the sailing until Tuesday of this week.

When asked why he had withdrawn from the firm, which has produced some of the most notable musical show successes in recent years, Elliott replied:

"It is because I have plans and interests which I think I can do better alone and not because of any personal differences existing between Comstock, Gest and myself. As a matter of fact, we are still on the best of terms."

Elliott, however, explained that he still retained an interest in the following plays, which the firm produced jointly: "Chu

Chin Chow," which Morris Gest says has earned over \$150,000 in profits for them; "Leave It to Jane," "Oh, My Dear," "Oh, Lady, Lady," "Oh, Boy," "The Wanderer," and "See You Later."

Elliott will be gone some time. When he returns he will bring with him the motion picture he will have made in England, which will be exploited in this country by the William Elliott Picture Corporation, organized several years ago.

In addition to the picture, Elliott will bring back with him several European plays, upon which he now holds options and which he will witness while abroad.

The first play which Elliott stated he would produce on his own hook shortly after his return to this country is a three-act comedy drama by Emily Ann Wellman called "Is This Your Wife?" Shortly after he has launched this play he will produce two musical pieces and two more dramatic productions, the manuscripts of which he now holds. The plays he acquires in Europe will be produced during the latter part of next season.

Comstock and Gest will continue producing plays together through the Comstock and Gest Corporation, which has been in existence now for several years.

ARMAND KALISZ WANTS \$30,000

Armand Kalisz, the dancer, is suing William P. Orr and Jack Welch for \$30,000 in the Supreme Court, his action being for alleged breach of contract.

In his complaint, filed by Nathan Burkan, his attorney, Kalisz alleges that, beginning April 1, 1918, he was engaged to play in the "Kiss Burglar" show for the run of the piece, and was to receive \$450 a week for his services. However, he further avers, on May 28 of the same year, he received two weeks' notice that his services would no longer be required after June 11. Kalisz, therefore, claims \$30,000 from the defendants because, he alleges, with him in it the piece would have run two years.

In their answer, Orr and Welch set forth as a defense to the complaint the Actors' Equity Contract, which contains a two weeks' notice clause. They say it was understood that their contract with Kalisz was, in effect, the same as the Actors' Equity contracts. The case is now on the calendar and may be reached for trial this week.

NEW SOLDIER SHOW COMING

The "Zig Zag Follies," a soldier show which has been playing in France, and is due to open shortly at a New York house, arrived here last week aboard the liner Giuseppe Verdi.

The principals in the show entertained the officers and crew of the vessel daily, Badoloti and De Palma, Arthur Baecht and Eddie Moy being among the entertainers aboard.

HARRY SAUBER TO MARRY

Harry Sauber, the vaudeville producer, will be married on June 29 to Mollie Greenberg, a non-professional, by Cantor Joseph Rosenblatt at the temple at Fifth avenue and One Hundred and Sixteenth street.

NEW PARK READY TO OPEN

PHILADELPHIA, May 16.—A new park at Clementon, N. J., is rapidly nearing completion and will be open to visitors Memorial Day. M. Michelson, manager of the park, is making improvements that will make the place one of the best resorts in the country and expects to do a very large business when the season gets under way.

CRAWFORD SHOW IS TAME

NEW HAVEN, Conn., May 15.—"I Love a Lassie," a musical play by Clifton Crawford, was given its first production here tonight at the Shubert Theatre, and was fairly well received. It has a Scotch foundation, although there are American characters in it, and much American humor.

The story has to do with a Laird who does not wish to assume the responsibilities of his clan and gets an American to take his place. This forms the basis for a series of complications which have their ending in a love affair. Crawford, in a note on the programme, admits that he has unconsciously stolen some of the music, but the fact is that while some of the numbers have a familiar ring, his music is tuneful and deserving of a better book. Among the best numbers are: "Sweetheart o' Mine," "Down Lovers' Lane" and "I Want to Be a Vampire."

There is more of a plot than is usually found in a musical comedy, but despite this and the fact that it makes a good start, it soon becomes woefully slow and uninteresting.

Crawford worked very hard and scored an individual success. May Vokes, Julie Keely and Eileen Van Biene are others whose work won them favor. The chorus is small and the production, so far as the scenery is concerned, lacks the fresh, new appearance, which one expects to see in a new show.

SIMMONS TO MANAGE ESTATE

J. Romaine Simmons, associated with the Shuberts in an executive capacity, was last week qualified in the Surrogate's Court as an executor of the estate of the late Lillian Nordica-Young, the grand opera diva who died in Java about three years ago, leaving an estate believed by those familiar with her affairs to be worth about \$1,000,000. Under the alleged last will of the deceased diva the greater portion of her estate was left to her husband, George W. Young, a banker.

However, the alleged last will was contested in the courts here and in New Jersey by the relatives of Mme. Nordica and they were recently successful in setting aside the one favorable to Young and establishing another will in which they were the chief beneficiaries. In the will established by the courts, J. Romaine Simmons, besides being appointed one of the executors, is also mentioned as one of the beneficiaries to the extent of about \$30,000.

William Klein, attorney for Simmons, stated last week that he would begin a search for assets belonging to the estate, it having been alleged that the late singer's estate was considerably diminished in value through being inefficiently handled by her husband previous to her death.

EX-STOCK WOMAN KILLED

PERTH AMBOY, N. J., May 19.—Lilah Halleck, known in private life as Mrs. Roland Carr, who, three years ago, retired from the stage upon her marriage, was killed last week when the automobile which she was driving slipped off a highway near Perth Amboy and fell down a steep embankment on the edge of Raritan Bay. She had been driving along the road at a rate of about 40 miles an hour when the machine suddenly swerved to one side and went over the embankment.

Lilah Halleck had appeared in leads in stock under the Keith management in Providence, Pawtucket and Woonsocket. She had played with the Poli stock in Worcester and had also been seen in stock in Reading. Later, she had headed her own stock company in Atlantic City.

JAECKEL BOOKING PARKS

BELLEVIEW, N. J., May 17.—Hillside Park, the amusement resort of this town, will open its season on May 24 under the management of W. H. Thaller. John Jaekel, of the Strand Building, New York, who has booked the acts there for the last eleven years, will book it again this season.

WHERE IS JOE KIRSCH?

Harry Baltus, now with the American Army and stationed at Antwerp, A. P. O. 994, is anxious to locate Joe Kirsch, formerly with the Four Baltus Acrobats and later with the Zealand Acrobatic Trio.

PLAYED TO BIG GROSS

"The Unknown Purple," the mystery drama which closed at the Lyric Theatre, May 10, concluding a run of thirty-five weeks, played to a gross total of \$418,000 it was learned last week, which means that the play did a weekly average of \$11,957 during its run.

This play, adapted by Roland West and Carlyle Moore from an original story written by the former, was originally offered for production by West to almost every well-known producing manager in New York, but was turned down by all. This was because of the expensively intricate electrical effects the production entailed, it being figured that the play would necessitate an initial outlay of \$50,000.

So West produced the play himself and before the first performance here on September 14 last, West says, the production of the play had cost him \$71,000, part of that sum was advanced by Richard Bennett, the play's star, who also had an interest in the production.

The play was booked at the Lyric Theatre because the Shuberts, who control the house, allowed West and those in on the play with him an advantageous percentage break, the division averaging 62½ per cent. on the weekly gross for West, excepting two weeks during the influenza epidemic when the show came near closing, but continued because of a rental agreement which assured the Shuberts \$3,500 each week for the period mentioned.

"The Unknown Purple" is scheduled to reopen on Labor Day in New Haven, and, after finishing its week's engagement in that town the show will return to New York, where it will begin a six weeks' tour over the Subway circuit.

West is at present collaborating on a new play with Louis Joseph Vance, the fiction writer, which will be ready for presentation next Fall.

CALL PROHIBITION MEETING

A mass meeting under the guidance of the Association Opposed to National Prohibitions, has been called for Saturday night in Madison Square Garden, when every man who is not in favor of the entire country going dry July 1 is asked to attend. Many prominent speakers, including Rev. Father John L. Belford, of Brooklyn, Congressman Ruben L. Haskell and Charles Wendell, of Chicago, are to be present and explain the situation that now confronts the country.

Some time ago, Mark Swann and other prominent Lambs began the organization of a movement among theatrical men to oppose prohibition on the ground that it will injure business. This association may be represented at the mass meeting Saturday night.

BOSTON SHOWS CLOSE

BOSTON, May 19.—"Why Marry" closed here last Saturday night at the Park Square Theatre, and "Among the Girls" follows it. At the Plymouth, "A Sleepless Night" closed Saturday and is being succeeded by Fortune Gallo's revival of "The Mikado," which opened tonight.

ACTOR'S "FRIEND" HELD

(Continued from page 3)

pair made one of their biggest hits recently at the Bushwick Theatre in New York. After Cummings had told his simple and heroic story, the lieutenant arose and relieved himself of something like this:

"If anybody here doesn't believe that this man is what he says he is, his old mother and father are here tonight and they will tell you about their hero son," and so on.

Whereat, just as if they had been coached, an old lady and an old gentleman, leaning on a cane, rose in a box and smiled confidently into the spotlight.

Somebody else, unable to resist the impulse of giving, threw a coin on the stage. This was the signal for spend-thrift and tightwad alike to separate themselves from change, large and small. And Cummings and the lieutenant thanked everybody with tears in their eyes, and gratefully gathered in the coin.

PARKS, OPENING FOR SEASON, BOOST PRICE OF ADMISSION

Luna, Palisades, Bronx Exposition, Shove Up Entrance Fee Five Cents Over Last Year. Palisade Attractions Also Put Greater Premium on Pasteboards.

When Luna Park opened last Saturday, the crowd which attended discovered that the prices of admission had been raised. Palisades Park has also made a general increase in admission fees, as has the Bronx exposition.

The Luna Park admission last year was ten cents, including the war tax. This year it is fifteen, including the tax.

At Palisades Park the entrance rate was ten cents last year, and there, also, the charge has been raised to fifteen. The Bronx exposition last season started charging 25 cents to get inside, but, later, found it advisable to reduce the fee to eleven, including the tax. This season the uptown park charges fifteen for admission. This sum includes the tax, amounting to three cents. Steeplechase prices are practically the same this year as last. Rainy weather evidently had little effect upon and hardly dimmed the opening of Luna, for one of the largest gatherings in its history stormed the gates, not minding the increase in the rates and the threatening skies. There was a new panoramic spectacle within, entitled "1-11-11," or "The Last Shot." "The

Tanks" is also a new ride. Herbert Evans is presented a new feature, "The Submarine F-7." Then there is the "Treat 'Em Rough Ride," "Chimney Land," a dance feature, an Oriental spectacle called "Rajah with X-Ray Eyes," and all of the sights of former years.

Steeplechase also opened with a boom. A new attraction, "Babyland," a park for small children only, was one of the new features. The side shows along Surf Avenue found the rain a big handicap on Saturday, but a bright Sunday caused a large sum to flow into their coffers.

Even the frankfurters have gone up in price at Palisades Park, the cost now being fifteen instead of the ten cents formerly asked. Before the war they cost five cents. The price for dancing is now thirty-five cents per person instead of the 25-cent rate which was in effect last year. The new rates, however, have evidently had little effect upon the patronage, for while there is a bit of grumbling, the people are digging down and parting from their shekels as in former years and the indications are that a big season is on.

SHUBERTS BUY IN

Following the two trial performances of "Pretty Soft" at the Morosco Theatre last week, it became known that the Shuberts had acquired a third interest in the farce for which they paid \$12,500 to Walter Jordan and Bob Campbell.

The manuscript of this farce, which was adapted from the French by Paul M. Potter, has been placed in the hands of the police, the latter wishing to investigate the report that the play is flagrantly salacious. For, following the play's presentation here last Thursday night, the newspapers of the following day carried scanty reviews of the piece in which the plot was hardly touched upon because, as was suggested, of the specially risqué theme.

The New York Times not only failed to publish a review of the piece, but has also refused to carry any advertising dealing with the play in its columns. This out and out advertising ban by the Times is a step more drastic than its recent refusal to print an advertisement of "Good Morning, Judge," because the cut accompanying the ad was considered objectionable by this paper, notwithstanding the fact that the other dailies accepted the ad.

TOOTLE CASE APPEALED AGAIN

Another appeal has been taken, this time by the Tootle Theatre Company of St. Joseph, Mo., which recently lost its suit in the Supreme Court here against the Shuberts to recover the sum of \$14,000 for an alleged breach of lease.

The testimony in the case, which was tried for four days last February before Justice Hendrick and a jury, the jury finding for the Shuberts, consists of 524 typewritten pages which, when printed for submission to the Appellate Division will consist of 345 printed pages.

JEWEL CARMEN IS MARRIED

Roland West, producer and co-author of "The Unknown Purple," has been married to Jewel Carmen, the motion picture star since last December. It became known last week. The fact of their marriage has been kept a secret, according to West, because of litigation pending at present between Jewel Carmen and William Fox.

SIGN FOR NEW GARDEN SHOW

O'Hanlon and Zamboni, who have been appearing at the London Hippodrome, have been booked by Willie Edelman to appear in the new Winter Garden show here, now scheduled to open next month.

"MILLION DOLLAR DOLL" CLOSES

BATTLE CREEK, Mich., May 14.—Harvey D. Orr's "Million Dollar Doll" company closed its fifth season here last Sunday, after a successful tour of thirty-six weeks. Most of the people scattered to their homes for their vacation.

Harry Rowe, the manager, hid himself away to Wolf Lake, Mich., to his Summer home.

Manager Orr will close his "Miss Blue Eyes" company on May 25 at Norfolk, Va., and will then busy himself with next season's work. He will send out, next season, four companies, as follows: "Miss Blue Eyes," "There She Goes," "Million Dollar Doll" (Western territory), and his new show, "The Million Dollar Doll in Paris," on which he and Louis Weslyn are hard at work, and which promises to be the biggest musical comedy ever sent out by this firm.

SLANDER SUIT SETTLED

A. E. Siegel, general manager of Timely Films, Inc., producers of the Pathe release "Topics of the Day," received a settlement a few days ago in his \$50,000 suit against the William Fox Film Corp. and Abraham Carlos, for malicious slander and defamation of character, which has been pending for several years. Sid A. Erwin, of Detroit, represented Mr. Siegel in the action, and Rogers and Rogers appeared in behalf of the Fox interests.

Siegel was formerly prominent in the Fox organization of exchanges, occupying the position of district manager in the middle west territory.

HACKETT STARTS EAST

SAN FRANCISCO, May 16.—James K. Hackett, star of the "Better 'Ole," left today for New York, accompanied by his wife. Hackett suffered a breakdown and had to leave the play. He intends to rest at his Summer home until Fall, at least.

PHILADELPHIA SHOWS CLOSE

PHILADELPHIA, May 19.—Fred Stone closed here last Saturday night in "Jack o'Lantern," at the Forrest. "Little Simplicity," at the Shubert, also closed, while "Parlor, Bedroom and Bath," with Florence Moore, closes next Saturday night.

"MAYTIME" OPENS IN FRISCO

SAN FRANCISCO, May 19.—"Maytime" opened at the Curran Theatre here tonight with John C. Thomas, Carolyn Thomson and John T. Murray in the leading roles.

REUBENS HAS A "MYSTERY"

A nocturnal "murder mystery" at Reuben's delicatessen store, on Broadway near Seventy-fourth street, last Thursday, when a crowd, consisting for the most part of stage folk, stood in front of the place and, in more or less hungry tones, discussed the rumored occurrence inside, is no longer a mystery. For, on Saturday morning, in the West Fifty-fourth Street Magistrate's Court, where one of the Reuben brothers was first arraigned on a charge of unlawful entry, it being later changed by the Magistrate to disorderly conduct, the occurrences of the two previous days were revealed. They were as follows:

Thursday night, at 10.30, a fuse in the cellar of the delicatessen store burned out and the place was left in total darkness. An S. O. S. call was sent to the Edison Company, but when the company failed to respond as quickly as desired, United States Marshal McCarthy, who happened to be in the place at the time, was called upon to use his official and personal influence with the company. Instead of ringing up the Edison Company, the marshal telephoned to a Deputy Commissioner friend of his at Police Headquarters, and, in the hearing of a number of people in the place, shouted through the telephone "Hurry up now, there's been a murder committed up here." That was the extent of the "murder mystery."

However, when the Edison electrician arrived, Grant, the carpenter, who occupies the cellar where the fuse box is, refused to permit anybody to enter his premises. But over his protests, an entry was forced in the place and the fuse was fixed.

However, about 2 o'clock the following morning the fuse blew out again, the place being left in total darkness. Again the Edison company was called, and again Grant, the carpenter, refused to permit the electrician to enter his premises. But again the premises were entered over his protests and the fuse fixed. Following which, Grant led one of the Reubens to the West Sixty-eighth street station, where he was charged with the crime of which he was cleared by the Magistrate the next morning.



HELEN BOLTON

Helen Bolton, whose photograph appears herewith, has been appearing with great success in Comstock and Elliott's "Oh, Lady, Lady," in the role of May Barbour. She has met with success in the part in the principal cities, including New York, Boston, Philadelphia, and Chicago.

It was but a few years ago that Miss Bolton started her stage career; in fact, only three, for her debut was made in the part of Julia Carey in "Mother Carey's Chickens." This was followed by a musical comedy, "It Pays to Flirt," and, upon the termination of her present season, she will be seen in vaudeville with Donald Brian.

"LUCK" ONLY FAIR PLAY

WASHINGTON, D. C., May 19.—"Luck," a comedy drama in three acts and a prologue, affords an unusual acting opportunity for Henri Devries, but displayed no exceptional points of merit at its opening at the Garrick here last night. It sustains interest, however, in a story that is conventional, though it displays some glaring faults in continuity, motivation and dramatic technique.

The production as a whole is more theatrical than dramatic. Devries appeared to good advantage, though there was little downright mastery of the part in his portrayal of a double role that kept him almost constantly on the stage. His supporting cast, however, is weak and unconvincing, with one or two exceptions.

"Luck," the work of Alice Solis and Frank Mandel, tells the story of two Holland lads—one, who was adopted by rich Americans, grew up into a strong, compelling personality; the other later emigrated to America and became a shiftless, lovable dawdler. The one is arrogant, domineering and prideful; the other kindly, humble and without guile. The virile character succeeds at everything and scorns all the virtues, while the other succeeds at nothing.

In the third act, the playwrights have attempted to show that "Luck" inevitably turns. The methods adopted to illustrate this thesis are trite and rather unconvincing.

Camille Crume gave an authentic picture of the dawdler's patient wife, Isolde Illian, in the ingenue role, seemed hysterical and too anxious to please. Others whose work was commendable were John R. Daly, H. Nelson Dickson and William Lenox.

CONEY LOSES FILIPINO TWINS

After a legal battle, lasting one year, the Brooklyn Society for the Prevention of Cruelty to Children has finally succeeded in securing permanent custody of the Filipino Twins, Lucio and Simplicio Godino. The Appellate Division has just unanimously affirmed the action of the Brooklyn Children's Court in committing the youngsters into the hands of Arthur Towne, superintendent of the Brooklyn S. P. C. C., and this, it is said, will end the fight of those who were exhibiting the children as freaks at Coney Island.

Superintendent Towne had the boys taken away from James Dunlavey, who was showing them at the Island. Last July the Children's Court issued its order, and since that time the twins have been cared for at the home of Theodore R. Yango, a Filipino millionaire and philanthropist, at Washington, D. C., where they are being educated. N. L. Godino, of Manila, their father, and Eduardo Aclao, who claimed to be their uncle, testified that their age was sixteen, but Superintendent Towne produced the birth records to show that they were but eleven. An appeal was taken to the County Court and eventually to the Supreme Court and a bitter contest was staged in the attempt to take them from the Brooklyn society.

The twins were a big money-making proposition and had been exhibited in museums and circuses throughout the entire country. They are attached by natural growth like the late Siamese twins, and are very healthy and happy kiddies. Lucio and Simplicio were born at Sulap, Island of Samai, P. I. The mother survived childbirth to die of tuberculosis several years ago.

BILLY ALLEN SERIOUSLY ILL

BURLINGTON, Vt., May 18.—Billy Allen, owner and conductor of the Milly Allen Musical Comedy Co., which has been playing here, is seriously ill at the Mary Fletcher Hospital. An operation was advised by a consultation of doctors, but Allen would not consent. His wife has been summoned to his bedside.

SHUBERTS GET LOCKE'S PLAY

"Dangerous Years" is the title of a new play accepted for immediate production by the Shuberts. Edward Locke is the author and Alma Tell has already been signed for the leading role.

RAILROADS REDUCE EXACTIONS FOR TRANSFERRING BAGGAGE

Twenty-Five Passenger Fares, Instead of Fifty, Will Now Get Car in New England and 25 Cents Per Mile Will Be Charge West of Mississippi.

The United States Railroad Administration has agreed to reduce the baggage car mileage rate for shows west of the Mississippi from 37½ cents to 25 cents, and to reduce the number of passenger fares necessary to obtain a baggage car in New England from fifty to twenty-five. Owing to the work incident to this readjustment it is impossible to say just when this arrangement will become effective, but the United Managers' Protective Association has been assured that it will be put into force at a not far distant date.

This good news to the producing managers of the country became known last week when Gerrit Fort, assistant director of the United States Railroad Administration, notified Ligon Johnson that his persistent efforts to secure lower baggage rates were about to be rewarded.

The present arrangement requiring fifty passenger fares for a baggage car in New England and the rate per car in the west of 37½ cents a mile has worked hardship upon the managers of road attractions and, while he fully realized the necessity of the ruling during war times, he has been desirous of having the burden lessened since the war has ceased.

Another part of the measure which has annoyed managers under the present operation of railroads is that the charges and requirements differ in each traffic district and, therefore, the Managers' Association has bent its energies to the bringing about of an equalization of the scale of charges.

The communication received by Mr. Johnson last week from Assistant Railroad Director Fort says:

"The baggage car question was carefully considered at a conference of the passenger traffic committees in Chicago last week and I have the pleasure to advise you that it was decided to adopt your suggestion to make a uniform charge for extra baggage cars generally throughout the country, except that the rate was fixed at 25 cents per mile instead of 22½ cents per mile as proposed by you. According to well authenticated statistics,

the actual cost of moving a baggage car is more than 25 cents per mile, hence it is assumed that this substantial concession will be agreeable to the interests you represent and to others, and will remove any cause for complaint hereafter.

"Other current tariff rules affecting the transportation of baggage cars will be continued; that is, one free baggage car will be given for each party of twenty-five or more, not, however, to exceed two baggage cars for any one movement.

"The charge of 25 cents per mile for each baggage car is to be made for parties of less than twenty-five, as well as for each baggage car furnished to parties of twenty-five or more (beyond the free baggage cars to which parties of twenty-five or more are entitled, but where parties of less than twenty-five can effect a saving through the purchase of a sufficient number of tickets to make a total of twenty-five tickets in order to secure a baggage car free, the rate per mile will in such case be waived.

"A committee has been appointed to work out the details and is now in session. This committee has been requested to prepare a simple table, similar to the excess baggage table, which will show that where the ticket fare is so much the charge for a baggage car will be so much. This will do away with all computations on the basis of the ticket fare or the mileage and it will only be necessary for a theatrical representative or other party to know the ticket fare, which is always easily ascertainable, in order to compute the charge for a baggage car.

"Efforts will be made to simplify other conditions of ticketing and baggage arrangements for parties traveling together so that it will be possible for a novice, as well as an expert, to read the tariff and understand its application.

"Due to the work incident to this readjustment it will not be possible to make the revised arrangements effective right away, but you may rest assured that this will be done at the earliest possible time."

GREEN ROOM HOLDS ELECTION

The annual election of the Green Room Club was held last Sunday afternoon in the clubhouse on Forty-seventh street, and, in accordance with the by-laws, there were two candidates for each office. After the votes were cast and while they were being counted, the annual meeting was held.

Edwards Davis, the retiring prompter, who has held office for three terms, and is now president of the N. V. A., made an address. His name was originally placed on the ballot, but he withdrew from the contest for prompter, and Hugh A. D'Arcy was substituted as opposing candidate to Herbert Corthell. Frederick Burt and Walter Law were candidates for call boy. J. Frank Stephens and William B. Davidson ran for the office of angel, or treasurer, and Ralph Stuart and Rod La Rocque opposed each other for copyist.

The election resulted in the selection of Corthell for prompter; Burt for call boy, succeeding John Meehan; Stephens for angel, and Stuart for copyist, succeeding Jerome C. Jackson.

The trustees elected were: Frank Bacon, Redfield Clarke, Harmon McGregor, Earle Mitchell and either William F. Granger or James McDuff, to be decided later, as each received the same number of votes.

For the board of supers: William Bowman, Hal Briggs, Biglow Cooper, Charles H. France, Thaddeus Gray, Jack Hayden, Charles Kennedy, George W. Lewis, Rollo Lloyd, Lang'on McCormick, Samuel McKee, Georgio Majeroni, Joan C. Pebbles, George S. Spencer and Joseph Byron Totten.

"BRAVO, CLAUDIA" LACKING

PITTSBURGH, Pa., May 19.—In "Bravo, Claudia," staged at the Duquesne tonight for the first time, Mimi Aguglia showed how well she has learned her English and how skilled is her dramatic expression.

The play, by Edith Ellis, from Gertrude Hall's novel, is disconnected. The most that can be said for it is the variety of moods in which the Italian heroine delineates a longing to rank as patrician and to know a flaming devotion different from the sordidness that seeks her hand. While the play's staccato construction gives her a part ranging over a wide assortment of feeling, it is devoid of any appealing qualities to enlist sympathetic interest. As a consequence, when she shrinks from the matchmaking that intends her for a grocer's bride, there is no responsive pity touched in the onlookers when she weeps over her story of another who dismissed her because she would not be defiled. Her crying is first rate acting, but the sorrow is all hers. The audience is left out of it.

The playwright has staged her play with unusual entree act features. In pitch darkness there is no sign that the curtain has lifted till the lights reveal the scene. Each of the two acts has four scenes. In the first intermissions are filled by a street singer and three musicians with mandolins and guitar, appearing before a street drop.

The company added no luster to deficiency in the authorship. Italian members made the most of their native characterizations.

FOUNDERS WRECKED OPERA CO.

The reason for the Commonwealth Opera Company failing to remain longer in Brooklyn was the failure of fifty of the founders of the association to pay the money they promised to. The engagement of the company at the Academy of Music showed a deficit of \$4,600 which would have been easily offset if the delinquent members had paid \$100 each, totaling \$5,000.

The salaries of the principal singers of the Commonwealth ranged from \$350 to \$800 per week, with Orrville Harrold getting \$1,200. Failure to get his salary caused Harrold to leave after the first week. At the close of the second week W. G. Stewart, the stage director of the organization, called the members of the company together and told them the situation. They at once formed the Associated Players and continued at the Brooklyn Academy for the last two weeks of the original booking. While these players were there, the management of the San Carlo, realizing that the bookings made by the Commonwealth Opera Company were valuable, agreed to play them with a company made up of such members of the Commonwealth Company as could be signed.

The manager of the San Carlo Company then rented the productions from the Commonwealth Company and will play the time originally booked by the latter company, opening last Monday at Boston.

The Commonwealth Company played in Brooklyn to \$7,000 a week, while its expenses were \$10,000. As an organization, it is still intact and will present operatic works next season.

W. G. Stewart, who left the New York Hippodrome to take up the work of the Commonwealth as producer and stage director, has returned to the Hippodrome.

MADDOCK AND CHARLOT COMBINE

Charles Maddock and Charlot, the London producer, have entered into an agreement whereby Maddock will get the American rights to everything that Charlot produces in England and Charlot will have the right to produce anything Maddock does over here. This arrangement was entered into when the London producer was recently in this country.

Maddock is just starting to get busy in the way of production of legitimate shows, in which regard he has formed an alliance with the Shuberts. At least half dozen pieces will be done, among the first of which will be "Officers' Mess," the big English production that has been such a success on the other side. In this, the Shuberts and Charlot are also interested, a corporation called the Charbert Corporation having been formed last week to present it. Another corporation, called the Chamad Corporation, will cover the production of a couple of other pieces to be put on shortly.

Among the pieces which Charlot controls in London and on which Maddock will have the American rights are "Buzz Buzz" and "Tails Up," both of which are very successful over there.

BUCKNER STILL IN BELLEVUE

Arthur Buckner, the vaudeville promoter who was indicted several weeks ago and later sent to Bellevue to have his sanity tested, is still in the hospital and it is reported that Dr. Jewett will shortly make a report to the Federal Court which has jurisdiction over him to the effect that his mind is unbalanced. J. Edward Ginsburg, his attorney, is now endeavoring to get into touch with his relatives in order that an application to have him removed to a sanitarium may be made.

GRANT AND WING CLOSE

Grant and Wing, who have been with the Mabel McCane act, closed last week and will shortly appear in one of the Summer productions.

"HEAD OVER HEELS" CLOSES

WILMINGTON, Del., May 18.—"Head Over Heels" closed here last night after a season of 52 weeks.

DATES AHEAD

"Who Did It?"—Andrews and Lawrence—Belmont Theatre, May 22.
Actors' Fund Annual Meeting—Hudson Theatre, May 23.
Friars' Dinner to Stage Women's War Relief—Hotel Astor, May 25.
Henderson's—Coney Island—Opens May 26.
Actors' Equity Annual Meeting—Hotel Astor, May 26.
"La, La, Lucille"—A. A. Aarons—Opens Henry Miller's Theatre, May 26.
Park Theatre—Opened by Frank Hall, with Rothapel Unit Program, May 28.
N. Y. A. Benefit—Hippodrome, June 1.
Lamb's Gambol—June 1.
Directors' Meeting—American Burlesque Association, June 6.
"Follies"—New York, June 9; Atlantic City, June 2.
"You'll Like It"—B. D. Berg—Opens Playhouse, Chicago, May 22.
"Scandals of 1919"—Geo. White—Opens Washington, D. C., May 25; Liberty Theatre, New York, June 2.
"Wedding Bells"—Selwyn & Co.—Opens Washington, May 25.
American Theatrical Hospital Benefit—Auditorium Theatre, Chicago, May 25.
"The Lonely Romeo"—(Lew Fields Show)—Opens Atlantic City, May 26.
I. A. T. S. E. Convention—Ottawa, Canada, May 26.
"There and Back"—George Anderson—Opens Washington, D. C., June 1.
"While You Wait"—Keller & Bostwick—Opens Baltimore, June 2.
"Follies" (new edition)—Florenz Ziegfeld, Jr.—Opens Atlantic City, June 2.
"On the Firing Line"—George C. Tyler—Opens Washington, June 2.
"Honeymoon Town"—Boyle Woolfolk—Opens Chicago, June 8.
"Curiosity"—J. S. Tepper—Long Branch, N. J., June 23.
Neil O'Brien's Minstrels—Poughkeepsie, Aug. 11.
"A Pearl of Great Price"—A. H. Woods—Stamford, Conn., Aug. 12.

ATLANTIC CITY LIKES "SUNRISE"

ATLANTIC CITY, N. J., May 19.—Winchell Smith and John L. Golden presented tonight, at the Apollo Theatre, what promises to be another hit in their string. As usual, these astute producers have cashed in on their almost uncanny knowledge, of the value of heart interest and human character, for "Sunrise," after all, is said and done, is a play of characters.

A little girl, Azalea, is rescued from a circus, after her grandfather has died, by a circuit riding preacher, who leaves her with Mr. and Mrs. McBerney. Meanwhile, an old recluse dies, leaving a considerable fortune, to which the preacher manages to establish the fact that Azalea is the rightful heir. But the money cannot be found and Azalea opens a little shop in which she disposes of the products of the village to tourists.

Meantime, the son of the undertaker, who has disappeared, falls in love with Azalea. Then the undertaker, believed to have made off with the fortune, returns and reveals the hiding place of the money, he having made this promise to the old man. When the son finds that Azalea is rich, he decides not to marry her, but she gives the money to a fund to be used for the education of the village.

It is in the characters that this new play excels. The lines are full of pathos and humor, indigenous to the Blue Ridge Mountains of Virginia.

The preacher, with his fear of God and his ability to fight and to lie, and Ma and Pa McBerney, beloved mountain folk, who never have much and are satisfied with what they have, are striking characters. The gloomy undertaker, Mr. Disbrow, is another, and Hatsack, the very old, but very humorous fiddler who plays dances at funerals, and sad music at weddings, is still another.

In short, this new play, which was written by Pearl Franklin and Elia Peattie, is a charming picture of simple mountain life, well acted, well written and picturesquely presented.

The cast included Marion Kerby, Horace James, Joe Woodburn, Constance Beaumar, Chester Morris, Wilson Day, Malcolm Bradley, Benjamin Kanzer, Sylvia Field, Alphonz Etjir, Charles Althoff, Dorothy Gray, Andere Aubrey, Marie Dary, Charles MacDonald and Liela Bennett.

HAS PLAY CALLED "CLARENCE"

George Tyler will present a new play by Booth Tarkington next month called "Clarence." Alfred Lunt will be the leading man, as Tarkington wrote it for him after seeing him in "The Country Cousin."

MUSICIANS CUT UNION DUES TO MEMBERS WHO WERE IN WAR

**Annual Convention in Dayton Reduces Charges to One-Half,
Re-elects Weber President and Chooses Pittsburgh
for Next Year's Meeting.**

DAYTON, Ohio, May 18.—The American Federation of Musicians, which finished its six-day twenty-fourth annual convention here to-day, voted, among other things, to assess its members who served in the war, only \$3 for six months' dues. The regular assessment is \$6. While the men were in the service they were kept in good standing by the federation, their dues being paid by their local union.

Saturday morning, at a closed session in the Gibbons Hotel, the newly elected officers were inducted into office, the work being concluded at noon. The following are the new officers:

President—Joseph N. Weber, of New York City.

Vice president—William L. Mayer, Pittsburgh.

Secretary—William J. Kerngood, St. Louis.

Treasurer—Otto Ostendorf, St. Louis.

Members of the executive board at large—A. C. Hayden, Washington, D. C.; C. A. Weaver, Des Moines, Ia.; H. E. Brenton, Boston, Mass.; Frank Borgel, San Francisco.

D. A. Carey, executive board member from Canada.

Delegates to the annual convention of the American Federation of Labor—President Weber, Joseph F. Winkler, of Chicago; D. A. Carey, Canada, and C. A. Weaver, Des Moines.

The election was marked by no contest for any of the offices excepting that of secretary. And, even in respect to this office, it was generally understood that William J. Kerngood, of St. Louis, would be elected. He was, after being opposed by D. K. Howell, auditor and assistant secretary, and Frank Gecks, the latter's candidacy being launched and sponsored by H. J. Falkenhainer, treasurer of St. Louis Local Number 2.

Following the election by acclamation of Joseph N. Weber as president of the federation, he having now held the office for the last nineteen years, the other offices, with the exception of secretary, were filled with the same men who occupied them last year. It is the policy of the organization to re-elect its officers so long as they perform their duties satisfactorily.

In the case of the office of secretary, its incumbent, Owen Miller, recently died, and a committee was appointed by the president to draw up resolutions, which were afterward adopted, expressing the sorrow felt by the federation in his passing. The following were the members of the committee: C. A. Weaver, chairman; Frank Gecks, Ben J. Seaman, George W. Bennett, George P. Johnson, Albert M. Latshaw, Grafton Fox, C. K. Smith, Edward A. Roberts, Walter A. French, John McClure, Bert Hurlburt, Fred Meyer, E. Woodworth and Paul Donahue.

Charles C. Shay, of New York, president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, attended the convention and was in conference with officials of the federation over questions affecting the trades union agreement between the federation and the alliance. President Shay, after being introduced at the convention by President Weber, assured the members of the friendliness his organization felt for the federation.

Pittsburgh was chosen as the city in which the next federation convention will be held.

Commenting on the patriotism exhibited by the members of the federation during the war, President Weber elicited much applause when he stated that almost 10,000 members out of a total membership of 86,800 were in the army and navy.

After taking a slap at bolshevism, President Weber stated:

"The trade union movement is unalterably and emphatically opposed to militarism and a large standing army, as large standing armies threatened the existence of civil liberty. The history of every nation demonstrates that, as standing armies are enlarged, the rule of democracy is lessened or extinguished.

"It is the duty of the government after having removed the worker from his position in industry and placing him in military service, not to discharge him from the army or navy without having made adequate provision and providing sustenance until employment has been secured.

The 249 delegates were officially welcomed to the city by Mayor J. M. Switzer, Judge Roland Baggott and Judge W. A. Budroe, following which all the delegates were seated and the following committees were appointed and ratified:

Law—W. L. Mayer, Al. J. Stoessel, Albert A. Greenbaum, Eli C. Foster, R. M. Packard, John Powell, W. C. Shephard, Harry M. Dunsbaugh, E. P. Cresbie, Samuel Finkelstein, John E. Birdsell, Thomas F. Kennedy, Frank Lohmann, B. W. Costello and George P. Johnson.

Finance—Clarence J. Schroeder, Dan Cairns, Edwin Lyman, Henry Schulte, Samuel S. Bassett, B. Dunning, P. A. Kearns, George Berger and C. O. Taylor. International Musician—J. E. Jarrott, Fred W. Sapper, L. F. Berger, C. W. Thomas, Paul I. Grossi, F. E. Judy, George W. Cook, Allen Lawrence, B. C. McSheehy, Antonio Celso, M. D. Friedman, C. W. Purcell, Howard F. Schlouch, James G. Craninger and Henry B. Bowen.

Measures and Benefits—Frank Gecks, Charles Melber, Edward Haug, Wm. Mailer, W. A. Weber, Frederic C. Kingman, L. J. Lawton, Harry C. Davis, Hook Osborn, Charles Carbon, Frank Harnack, Dayton Vreeland, R. L. Hallie, W. J. Dutcher, O. F. Baum.

President's Report—Harry J. O'Leary, Harry Menke, E. F. Borre, W. C. Tabor, Thomas W. Rievl, Wm. McGlumphy, Barnie D. Young, Martin H. Hedholdt, Thomas Jowett, C. Fred Ruhlman, Joseph M. Barrett, Leon G. Bierre, J. D. Byrne, Walter H. Damon.

Location—Charles P. Housum, W. R. Palmer, Frank J. Roehling, W. A. Prouty, F. M. Osborne, Thomas H. Barber, Arthur S. Lee, Charles E. Nielman, Reinhardt Elster, W. H. Hildenbrand, Jacob L. Senft, W. H. Whiteside, Jerome Koesterer, Ernest Krapp, E. H. Buskey.

Good and Welfare—Joseph F. Winkler, Henry J. Falkenhainer, Henry Pfizenmayer, A. A. Green, E. M. Schugens, Gus Bruder, Thomas J. Planagan, Edward Canavan, J. C. Molinari, Wm. J. Connors, J. Frank Merrick, P. F. Paterson, J. Louis Reibetanz, W. B. Craig, George Lee.

Secretary's Report—Leon Chuesmann, Louis Brand, A. Jacobson, J. H. Durfield, F. A. Breinig, Oscar Knablin, Edw. A. Brooks, A. E. Powell, Henry D. Cowles, Frank M. Beard, A. J. Myers, E. A. Smith, C. L. Huswick, C. R. Ruff, James A. Finnegan.

Many of the delegates will attend the Theatrical Employees convention in Ottawa on the 26th. Most of the New York delegation remained here until Monday because of the round of entertainments mapped out by public officials and business men here.

SAM BERNARD TAKES A REST

Sam Bernard retired from the cast of "Friendly Enemies," after the performance last Friday evening. Charles Winger stepped into his place at the matinee performance on Saturday. He will rejoin the show in September at the Manhattan Opera House.

"LOOK AND LISTEN" IS NOVEL

ATLANTIC CITY, N. J., May 19.—At the Globe Theatre tonight, A. H. Woods produced "Look and Listen," which made somewhat of a sensation because of its novelty of presentation. It resembles "On Trial," with the exception that its action takes place in one afternoon and in a lawyer's office.

As in "On Trial" witnesses tell their stories in informal proceedings in the lawyer's office, the intermediate scenes representing the locations of the incidents.

A novelty of the play is that the second act is a repetition of the first act, except that in the first the acting is in pantomime, and in the second, the characters speak.

Each act represents the version of one of the talesmen.

The third act is given in total darkness, being the story of a blind man who overhears a conversation in the railway depot in which a woman confesses to having committed the murder of which the heroine is accused.

The story is ordinary and takes its interest chiefly from the method of telling it. The heroine's innocence is taken for granted and the interest centers not in who committed the crime, but in how the lawyer is to extricate her from the apparently hopeless position in which she finds herself.

The identity of the criminal is easily apparent to the habitual theatregoer, and it is only the novelty of presentation, and the hoped for novelty of solution, that holds the interest. In fact, the better part of the audience tonight realized after the final curtain that it had been fooled rather easily. There is no element of surprise in the ending, because of the fact that interest is transferred from the story to the method of telling it. The plot is really based on a coincidence, and its final scene and denouement are rather incredulous.

It was well played. In the cast are Flo Hart, Ramsay Wallace, W. L. Thorne, Stewart Wilson, Olive Wyndham, Georgia Hall, Florine Arnold, Harriet Ross, Arleen Hackett, Richard Gordon, William B. Mack, Harold Vosberg, and John J. Pierston.

"THE LIGHT" IS POOR MELODRAMA

SPRINGFIELD, Mass., May 19.—Drama that goes far into the realm of melodrama, and not good melodrama at that, is the essence of "The Light." Written by Oscar Hammerstein, Jr., and produced tonight at the Court Square Theatre by Arthur Hammerstein. The plot is commonplace, there are no bright lines, with perhaps one or two exceptions, and the piece holds small acting possibilities. As a story in a second rate magazine, it might hold the mild interest of the reader, but as a play it has little to redeem it. It did, however, afford one or two good character studies.

In brief, the story tells of a young girl who lives with her uncle, aunt and grandfather, presumably in a small town. The uncle, played in a sufficiently cruel manner by J. Frank McGlynn, tries to force her into marriage with the man, whom she really loves, by making it appear to him that she has been compromised. The man consents, but the girl runs away before the ceremony, and the third act shows her in a house of questionable character. It ends happily.

As the grandfather, David Higgins, does interesting work, and Sadie Radcliff is broadly humorous in the role of a gossip.

Saxon Kling plays earnestly the role of the "Hero," while Vivienne Osborne is sweet as the unfortunate heroine.

The other players are Lois Frances Clark, Brandon Peters, Florence Huntington, Charlotte Carter, Gertrude Gustin, John Flood and George H. Westlake.

BAILEY HAS NEW PLAY

"Three Blind Mice," a comedy by Julian F. Thompson, a broker of Chicago, has been accepted for production by Oliver D. Bailey.

"THE CAVE GIRL" CLOSES

PHILADELPHIA, May 15.—"The Cave Girl" closed its preliminary tour here last Saturday night.

LE MAIRE AND CARROLL BATTLE

Rufe Le Maire and Harry Carroll have begun a warfare which they are carrying on in installments, the first encounter having taken place in the lobby of the New Amsterdam Theatre Sunday night, the second in the Friars' Club several hours later and the third in front of the Winter Garden Monday night. And, judging by the appearance of Le Maire's eye, the further it goes the worse it gets. Carroll could not be located Tuesday.

From what could be learned, the serial vendetta has sprung up over the booking of Johnny Dooley into both the "Follies" and "What Could Be Sweeter," a piece to be produced by Carroll in the Fall. The latter seems to blame Le Maire for the fact that the funny fall comedian is going into the Ziegfeld show, although Le Maire says he had nothing to do with it, Dooley making his own arrangements with Ziegfeld. He does admit having booked him into the "Frolie" however.

Sunday evening Le Maire was sitting in the "Frolie" when Carroll entered. Words were passed and somebody suggested the lobby of the theatre would be a good place to start the serial. Accordingly, they went downstairs, where proceedings started at once. Carroll, it is stated by bystanders, succeeding in landing on Le Maire's eye in great style. Before a decision could be reached though, Harry Saks Hechheimer, the attorney, who is a friend of both and was entering, interfered and Carroll withdrew and drove to the Friars' Club.

Le Maire followed though, and several passes were exchanged in the big room of the club before friends again interfered. Both knocked off for the night then, but on Monday evening, when they met in front of the Winter Garden, several more blows were swung. The next episode is likely to take place at any time.

Carroll had a fight about a year ago in front of the Vanderbilt Theatre, when he got into an argument with a music seller and both began swinging. He was said to have come out second best at that time.

Dooley, as a matter of fact, is under contract to a film concern sponsored by Hechheimer, under the terms of which he is prohibited from appearing in any theatrical organization for two years. As long as his work does not interfere with his studio appearances though no objection has been raised to his appearing in the "Frolie" or "Follies," although he could be prohibited from doing so.

DUDLEY HAS ANOTHER FIGHT

Edgar Dudley, the booking agent, is carrying a black eye as the result of a fight at 11 o'clock last Saturday night with a man said to be named Blair.

Dudley had brought Blyler and Green and De Lyle Alda to the stage door of the New Amsterdam Theatre on Forty-first street, the former two named entering the theatre to take part in the Frolie and Miss Alda remaining in the car while Dudley went around the corner to the Hermitage Hotel. When Dudley returned he saw a man attempt to strike Miss Alda and he hit him on the jaw and sent him to his knees.

The man, who is said to be Blair, then got up and hit Dudley in the eye. Before further damage could be done, however, they were separated. As a result, though, Dudley is wearing colored glasses this week.

This is the second fight Dudley has been in recently, the other having been with George Bernheimer, son of the brewer, who is said to have been hors de combat when Dudley got through with him.

GALLI CURCI ADDS CHARGES

CHICAGO, May 16.—Mme. Galli-Curci has amplified her charges in her divorce suit in an amended complaint just filed. In this she charges that on April 20, 1917, at Tulsa, Okla., her husband became enamored of a chambermaid "of ebony color," and on March 10, 1918, he picked up a certain woman on a street in Boston.

She also charges he had affairs with show girls in Chicago and New York. But, to her mind, her worst charge is that her husband, in these affairs, was enjoying himself on money she earned singing.

VAUDEVILLE

CABARETS AND HOTELS SEEK ARTISTS

DOLLY SISTERS SIGNED

Enlarged cabarets and more pretentious entertainments in the big hotels and restaurants, following the going into effect of prohibition on July 1, are going to furnish a larger field of activity for vaudeville performers, as the talent necessary for the upbuilding of these shows will be taken from the vaudeville field.

How extensive an inroad the requirements of these places will make upon the available number of artists can only be determined after prohibition becomes a reality. Cabaret managers, however, are already sizing up the situation and several have prepared lists of performers whom they will approach regarding the proposition of working in a restaurant or hotel. Last week the Dolly Sisters were approached by representatives of the New Pennsylvania Hotel and quickly came to terms by which they will appear on the roof of that hostelry during the Summer. It was intimated early this week that a number of other acts of similar calibre may be engaged shortly.

This situation is also expected to furnish an opening for a considerable number of acts from the West, which will thus be able to come here and work, receiving more money for their services than they probably would be paid by the circuits over which they would ordinarily be appearing.

SEEK "MILE-A-MINUTE" ACT

BOSTON, May 19.—A. B. Marcus and N. Thayer, of the Marcus Musical Attractions, of this city, are anxious, they state, to locate George Harris, whom they engaged to manage the vaudeville act, "A Mile a Minute."

This act, which was originally used in "The Honeymoon Express" at the Winter Garden, was secured by Marcus and Thayer from Howard Thurston about two years ago. At that time they engaged Harris to manage it, but reserved its booking privileges. Without consulting them, they say, Harris booked the act on his own responsibility and eventually reached Chicago with it, where he arranged for time on the Pantages Circuit.

HAIG AND LOCKETT SPLIT

Emma Haig and Lou Lockett, who for some time have been doing a dancing act, separated last week, not finishing out their booking at the Alhambra. They played Monday matinee and night, and reported at the theatre for the Tuesday matinee, but before it was time for them to go on they had a quarrel back stage, which ended in their separation and the cancellation of their time.

What Miss Haig's future plans are she has not divulged, but Lockett has announced that he will do a single turn.

K. & E. AUDITOR HAS ACT

Jazzbo, who, at the Klaw & Erlanger offices, where he is employed in the auditing department, is known as Walter Gallagher, is about to make his debut in vaudeville in a dancing act which he has arranged for himself. His terpsichorean talents are patterned after Frisco.

He will open at the Harlem Opera House the last half of this week, assisted by Lewis' Jazz Band. The act is being booked by Max Hart.

DOING COOPER'S ACT

Ben Harrison and company are now doing the act formerly headed by Harry Cooper called "The Letter Carrier."

EDWARDS DAVIS HEADS N. V. A.

Following the resignation of Willard Mack, who gave as his reason that he did not have the necessary spare time to do justice to such a big job, Edwards Davis was last week elected president of the National Vaudeville Artists. He will hold office until the regular election, which is set for the second week of next July, when it is thought he will be re-elected without opposition. Mack was the organization's first head.

Davis has served three terms as Prompter of the Greenroom Club. At the annual election of that club, after the N. V. A. had bestowed upon him its highest honor, he was chosen a life member of the Greenroomers. He is a convincing orator and should lead the Vaudeville Artists to do big things. He will be in New York, in legitimate and picture work, nearly all of his time and can give the N. V. A. more attention than Mack.

KLASS CASE DROPPED

The case of Charles Klass, of Klass and Termini, against another act supposed to be wrongfully using the name "Klass," which was brought before the National Vaudeville Artists last week, has been dropped. Investigation showed that the person complained about is "Blanche Y. Klaiss," of Pressler, Klaiss and Saxe. Miss Klaiss, writing from Wilkes-Barre, to Secretary Chesterfield of the N. V. A., asks that the mistake be corrected.

CHANGES IN BILLS

Jimmy Barry is out of the Palace bill this week on account of illness. Bernard and Duffy came down from the Colonial and replaced his act for the evening performance.

A cold kept Maurice Burkhardt out of the New Brighton bill and his position was filled by John Dunsmore.

Leo Zarrell and Company failed to appear at the Royal.

HAVE THE SAME NAMES

After Donald Roberts, a vaudeville actor, had complained to the National Vaudeville Artists that Donald Roberts, in "The Lady in Red," playing at the Lyric Theatre, was using the name without being entitled to it, Secretary Chesterfield, of the N. V. A., looked into the case. He found that Roberts' name off stage is Donald Roberts, and, therefore, he was entitled to use it.

SAYS DIDN'T GET NOTICE

Declaring he wasn't given the customary two weeks' notice, but was released by Gretchen Eastman from her dancing act, with but four days' warning, Francis X. Donegan, Monday, made complaint to the National Vaudeville Artists. Gretchen Eastman and company opened at the Riverside, May 19.

MARIE HART INJURES ARM

Marie Hart fell from a tight-wire before the opening performance at the Fifth Avenue last Thursday and fractured her arm. She was taken to Bellevue Hospital for treatment.

CROSS SIGNED BY CORT

Wellington Cross has been engaged by John Cort for the leading male role in "Just a Minute." The play will open in the Fall.

LANGSFIELD GOES WITH MOSS

B. S. Moss has engaged Leon Langsfeld to manage his Broadway Theatre. The latter has been in charge of the Stanley Theatre here for the past two years, and has a good all-round show record behind him.

ALBRIGHT GOING TO LONDON

Bob Albright, now rehearsing with "While You Wait," has made arrangements through Willie Edelman, his agent, to open in London on March 1.

PRODUCERS TALK OF ASSOC'N AGAIN

BADLY NEEDED THEY SAY

Vaudeville producers are again talking of forming an association to protect themselves against one another. Compared to this discussion, argument over the proposed League of Nations has died down to a weak whisper along the Rialto.

Among the abuses which need correction, perhaps the most glaring is the practice of one manager inducing girls to leave the act of another by offering them a few dollars more per week.

Then there is the custom of chorus girls leaving a cast at a moment's notice. The loss of several of these sometimes leaves a small act "flat" and unable to fill its engagement.

Last, but not least, by any means, there is the "touching" habit, whereby girls borrow ten or fifteen dollars from the manager, often drawing in advance on their salaries, and then take French leave. Names of the offenders are to be posted, although the ugly word, "blacklist" will be scrupulously avoided.

Under present conditions the producers say they are powerless to correct the evils.

HART SIGNS QUARTETTE

The Camp Upton Four, from the "Annex Revue of 1919," the soldier show at the Lexington, has been signed by Max Hart for a tour in vaudeville at the close of their present engagement.

The Four, which really consists of five people, are the following: Corporal Ad Montorn Pineus, Corp. Ben Baker, Privates Harry Solomon, William Reedy and William Liebling.

TOMMY HAYDEN WANTS HIS ACT

Secretary Henry Chesterfield, of the National Vaudeville Artists, has received a protest from Tommy Hayden against Ward Brothers, also Ward and King, formerly of Ward Brothers. These teams, Hayden charges, have filched a large part of his act, which is a Britisher's impression of a baseball game. He says Ward Brothers stole his ideas and a number of his stories and cleverly arranged them. Chesterfield is investigating.

"SOME GUYS IS LUCKY"

Miss Helen Scher, a stenographer in the office of the National Vaudeville Artists, Monday gave Secretary Chesterfield one year's notice that she is going to quit her job. Miss Scher announced her engagement to Sol H. Goodman, of Boston, the event to take place in May, 1920. Strange to relate, Mr. Goodman, who is a non-professional, outdistanced a number of handsome actors.

LA-MONT-WOOD CASE SETTLED

The little difficulty between Bert La Mont and Britt Wood over a diamond brooch that Wood is said to have bought from Roy Harris, whom La Mont is backing, has been settled and all parties are satisfied.

HUGHES TO GO INTO VAUDEVILLE

Frank Hughes, who closed with Chauncey Olcott last week, will again be seen in vaudeville shortly. He will present a dramatic playlet entitled "The Sapphire Woman," by Walter Morrison.

WOOLSEY AND BOYNE SPLIT

Bobby Woolsey and Hazel Boyne split their act last week. Woolsey has been offered twenty-one weeks in stock, and Miss Boyne is considering several offers to appear in a production.

WALKED IN ON ACT

While Ernest Evans and his girls were doing their act at the Harlem Opera House last week, a woman walked up the aisle as though looking for a seat and then onto the stage, where she sat down on the piano stool next to Evans. The latter kept on with the number, though he could not restrain a grin, and the girls tried hard not to giggle.

After unbuttoning her coat, the woman got up and paraded around the stage, and finally seated herself on a settee, centre stage. Evans and the girls kept on with their number, and the house was bewildered, thinking the woman was in the act. Finally, two men who had been noticed looking for someone all through the performance, came up on the stage, beckoned to her from the wings and succeeded in getting her off.

At the close of the act, Evans was called back for a curtain speech and told the house that the fifth girl was not in the act. She is believed to have been demented.

DUDLEY HAS NEW PARTNER

George Nichols, musical director of the Ziegfeld "Midnight Frolic," has become associated with Edgar Dudley in the booking business, the former specializing in band and orchestra bookings.

Nichols has established himself with Dudley in the offices in the Strand Theatre Building, formerly occupied by the Lee and Dudley corporation from which Lee recently withdrew to go into business for himself. Dudley last week placed Jim and Betty Morgan and the Ward Sisters with the "While You Wait" show being produced by Keller and Bostwick and which is scheduled to open in New Haven June 2.

YOUNG SUCCEEDS DOUGHERTY

PHILADELPHIA, May 16.—George Young has been appointed resident manager of Keith's Chestnut Street house. This appointment puts him in as assistant to Harry Jordan, the general manager of Keith's interests in this city. Young succeeds Joseph C. Dougherty, who has been with the Keith houses for the last twenty years.

Dougherty will go into the booking business with David R. Sablosky, having been granted a franchise by the B. F. Keith vaudeville Exchange.

LESLIE IN INSANE HOSPITAL

Bert Leslie, the well-known vaudevillian, was last week removed from the observation ward at Bellevue Hospital, to the Manhattan State Hospital, for the Insane, on Ward's Island. Leslie had been confined in Bellevue Hospital since the night of May 2, when he was picked up on the streets acting strangely and talking incoherently.

LA MONTE OPENS NEW ACT

"The Valley of the Moon," by B. J. Andrews, a new act with five people, has been routed over Keith's time for fourteen weeks. It opened at Wilkesbarre Monday and plays in Scranton the second half of this week. Bert La Monte is handling it.

PICKING HENDERSON'S BILL

Henderson's Music Hall at Coney Island will open May 26. The house is being booked by Johnny Collins and Gus Edwards, the Four Mortons, Juliette and Haig and Lockett have already been slated for the opening bill.

FRED DUPREZ IS BACK

Fred Duprez, the American monologist, has returned to New York after an absence of three years. He sails to open in "Mr. Manhattan," June 30, at Southampton, England.

CROWLEY AND ROZAR JOIN

William Crowley, formerly with Saxon Comedy Four, and Foster Roland Rozar, once of the Ariel Whites and lately of the A. E. F., will soon be seen in a new act written by Bert Parker.

VAUDEVILLE

COLONIAL

Business fell off on account of the balmy weather. The show was excellent in spots, but a few of the acts did not get over with the same telling effect as on previous showings. Blanche Ring headlined and interested the light house with a budget of songs rendered in good style.

Apdale's Zoological Circus opened after the pictures. The act has improved greatly since its return from Cuba. Apdale, attired in a natty white uniform, put his pets through their paces without a hitch and much laughter was caused by the big monkey running around the stage, with the dogs in close pursuit. Bears, dogs, monkeys and an ant eater make up the aggregation.

Lexey and Rome opened with a song that got them nothing, as the strength of the act lies in their dancing ability. Rome scored with his solo dance, in which his short legs are thrown about in grotesque fashion. The Jim Toney impersonation also went over. Levey offered an acrobatic dance that just passed. It would be a good idea for the boys to get some sort of a novelty, as the act presented is very conventional.

O'Donnell and Blair scored the big hit of the show with one of the greatest laughing acts in present day vaudeville. Charlie O'Donnell as "The Piano Tuner" gave more thrills in the few minutes he was on view than any other knockabout comedian of modern times. The ladder bit, in which he balances from atop the piano until he falls in the entrance, was a howl. Miss Blair assisted her acrobatic partner well, and looked splendid in a pretty gown. This act is sure fire, and will undoubtedly score a laughing hit on any programme, as they did at the Monday matinee.

Bernard and Duffy received a welcome on their entrance, and offered practically the same numbers as on their previous visit. Duffy and his "Shimmy" dance was the feature of the offering, and Bernard played a solo and accompanied Duffy to the satisfaction of all.

Harry Watson and his company presented the telephone scene and the boxing bit from "Odds and Ends." Watson did not get his usual amount of laughs, due to the fact that O'Donnell and Blair preceded him and took the edge from his acrobatic manoeuvres. Joe Herbert, Jr., is Watson's main assistant, and did his work well.

Jack Duffy was appointed by Manager Egan to conduct the Salvation Army drive, and did nobly in securing funds for that organization.

Orth and Cody followed intermission and hung up a hit of huge proportion. Miss Cody is a shapely beauty with a rich French accent, and knows the art of putting over punch lines.

Blanche Ring seems to be suffering from throat trouble or else the constant use of her vocal cords has robbed her of the power formerly possessed. However, she put her numbers over, and if she has just a whisper left her personality will carry her over to success. A comedy war song was rendered in which she imitated a chambermaid, manicurist and telephone operator. It contained a few bright lines, but the big number is an audience novelty in which she acts as chair lady, while the people in the audience are supposed to be members of her organization. Popular subjects are discussed in song across the footlights, to which she sings a chorus, finishing with "All in Favor Say Aye." This is a great number, and just fitted to her style of work.

Julius Tannen, down next to closing, disclosed topics of the day and, in his wonderful manner of delivery, jumped from one subject to the other, finally going back to the original gag.

Princess Rajah, in a series of dances, mostly Oriental, closed the show. The pretty setting and finely executed dances held many in.

J. D.

VAUDEVILLE REVIEWS

(Continued on pages 10 and 11)

PALACE

Prosper and Maret, in an excellently staged and finely executed acrobatic act, opened the show and scored a hit from the moment of their first trick. The boys are young, good looking, their costumes neat and new, and they have a rattling good routine of feats. The act is a great opener for any bill.

Jennie Middleton, a youthful violinist, rendered a repertoire of standard and popular compositions. She is a fine performer on the instrument, gets a smooth yet big tone and, considering her age, has a really good technique. Her bowing style, however, is considerably exaggerated, which detracts from her playing rather than adding to the act's value and, as she makes her appeal solely from the musical standpoint, a quieter style would be to her advantage.

The Four Marx Brothers have a comedy offering which is strong in spots and weak in others, with the weak portions predominating. One of the boys is a clever comedian and, when he is on, the act travels along at a great rate, but slows up perceptibly when he is off stage. The act is called "N Everything," and lives up to the title. There are songs, dancing, and a lot of comedy bits strung together with little continuity of plot or dialogue to hold them together. The act nearly came to a tragic ending when two of the dancers, in the midst of a fast swing, slipped into the footlights and catapulted into the orchestra pit with a bang. Fortunately, neither was injured and, climbing back on the stage, continued the dance.

Frances Kennedy has a greatly improved offering since last appearing at this house. Two new songs at the opening started the act off in fine shape. She then went into the card-playing bit, which has been perceptibly brightened up by the addition of some new material. A Salvation lassie song closed the act to big applause.

Slayman Ali's Arabs, one of the feature acts in the Hippodrome production, which closed Saturday, finished the first half of the show, and the speediness of the work and enthusiasm displayed by the twenty-four men gave the middle section of the show a big uplift.

Bessie Clayton in her dance revue opened after intermission and scored the applause hit of the bill. Miss Clayton has made a number of changes in the act since last seen here. Frank Clemons and Wilbert Dunn have been added to the cast and some new and beautiful costumes and scenery are shown. The Cansinos are still with the act, and their fine dancing was rewarded with the usual big applause which has been their share since the offering was first shown.

Pat Rooney and Marion Bent are showing their old act with some new songs and patter. Miss Bent is wearing some new and beautiful gowns, and Pat, in addition to singing a new song or two, scored his usual hit with the "Rosie O'Grady" number and dance finish. To an orchestral accompaniment he then recited "Friends," which was well received. The dance imitation of Frisco got a lot of applause.

George N. Brown, the walker, in the closing position, again demonstrated that it is possible to hold the Palace audience in until the final curtain. Brown, who is assisted by Billy Weston, has an act which is entertaining from start to finish. The walking is done on attractive looking machines, which indicate the speed of the contestants and registers the position of each as the race progresses.

Pat Rooney appeared in the act, and his clowning and burlesque bits aroused a lot of laughter, which did much to make the act a big success.

W. V.

RIVERSIDE

The Bush Brothers opened and failed to attract any particular attention due to the fact that their material is old and poorly delivered. A trampoline in the act held out hopes that some new and difficult feats might be performed but nothing but a few of the old and easily executed tricks were shown.

The Ja-Da Trio did well with some new published songs, all rendered with the snap and vim which one naturally associates with the singing sailor. Carleton, the pianist in the act, is the composer of the song hit "Ja Da," and this number was featured in the act.

Ruth Rudd has a novel act in which she first appears as a vocalist, renders two numbers in a pleasing voice and then does a bit of dancing. After the dance a quick change is made, and she goes through a fine bit of flying ring work. Although slight of stature Miss Rudd is remarkably strong and does some stunts on the rings that even the men performers do not attempt. One of the hits of the first part was scored by the clever Miss.

The Klein Brothers have introduced a lot of new material in their act and as a result the offering is much improved. The songs are good and the patter in the most part original. Their act is a pleasing one and was well received.

Gretchen Eastman's Song and Dance Surprise lives up to its billing in so far that it is surprising that after the great expense incurred in scenery and costuming, so little attention has been paid to the material and the manner in which it is handled. Miss Eastman is supported by John Guiran, Mlle. Marguerite, and Arthur Hartley with Billy Griffith at the piano. Miss Eastman sings and dances and wears some striking costumes, Arthur Hartley dances and sings with her and Mlle. Marguerite contributes a toe dance. John Guiran did his familiar dance specialty and scored the big applause hit of the act. A rearrangement of the offering, with new numbers put on by a competent stage director, would increase the value of the offering immensely.

A genuine surprise will always score in vaudeville and the Creole Fashion Plate gave the Monday night audience one which not only resulted in one of the big applause hits of the bill being credited to him, but few acts that have been seen in New York in years caused as much comment. The Fashion Plate is a young man but his makeup as a young Creole girl is so faithful, his voice of such a clear and rich soprano that his sex was unsuspected by anyone and when at the conclusion of one of his songs which ended with a high B flat, he pulled off the wig and disclosed the fact that he was a well set up young man there was all sorts of applause and exclamations of surprise. A change to a tuxedo suit and another song rendered in a pleasing baritone voice ended the act with a big-sized hit to its credit.

Gibson and Conelli did well with the Aaron Hoffman "Honeymoon" sketch which has been seen in all of the local houses recently. Gibson gives a good performance of the young husband who on his honeymoon breaks his wife of a series of tyrannical habits which has upset his peace of mind since boyhood. Miss Conelli did well as the young wife and the sketch while not to be compared with some of the Hoffman writings is entertaining throughout.

Wellington Cross scored a genuine success in the next to closing spot with some new songs, clever patter and comedy bits. Cross is a big favorite at this house and his act pleased immensely.

The Act Beautiful, a posing horse and dogs, closed the show.

W. V.

NEW BRIGHTON

A good bill was offered at the opening performance of the season last Monday afternoon, but a balmy afternoon kept the attendance down. Matinee business is never very good here, but if this week's bill represents the standard of the shows to be presented the house should be packed to capacity every night.

The Sensational Gerards opened the bill and went through a routine of hand-to-hand lifts, whirls, somersaults and various other strength-testing feats that won favor. The closing stunt, in which one of the men whirled the other about at a high rate of speed, in a manner that left them both breathless, was a good applause-getter.

John Dunsmuir, who recently closed with "Somebody's Sweetheart," went on in the number two spot in place of Maurice Burkhart, absent because of a sore throat. Dunsmuir pleased with his splendid voice, a clever brogue, and an act that possesses class. His opening song sent him off to a fast start and several gags, together with a Highland dance at the finish, served to round out the offering.

Will J. Ward and his Five Symphony Girls held down position number three in good fashion, with a collection of songs and dances. The spectacle of five pianists working together has novelty, as presented in this act. After a medley of national airs, Ward and one of the girls sang a jazz song. More singing, a bit of comedy, and a jazz dance by a Miss Evans, who is featured in a few of the numbers, completed the act, which went over well. Ward taking an encore. The offering lacks a punch in a number of places, although it runs smoothly for the greater part.

Jimmy Hussey, assisted by William Worsley, offered his soldier act, "Somewhere in Vaudeville," and, in spite of the fact that most of the gags have been heard before, scored one of the big hits of the bill. Hussey is a remarkably clever Hebrew character impersonator, and Worsley, in the role of the straight, leaves little to be desired. The two make the offering a scream from beginning to end. A number of parodies delivered in a side-splitting manner by the principal all went over and helped work up a hearty round of applause.

Ivan Bankoff, assisted by Miss Phoebe, and with Leon Domque at the piano, registered heavily with his classical dance offering, "The Dancing Master." The programme announced the names of Bankoff's partners—something which has not been done where Bankoff appeared hitherto. The girl with the act is remarkably clever, and Bankoff is a stepper of recognized ability. Between them, they should satisfy the most critical. Bankoff, incidentally, should continue to have the name of the girl member of the trio announced. Her work is deserving of it.

Marie Nordstrom opened the second section of the bill in an act written by Frances Nordstrom. A most creditable performance was given by Miss Nordstrom, who won favor from the start and maintained the pace until the very end.

Yerkes' Jazambra Orchestra, a jazz band with two marimbas included, rendered a series of snappy melodies in lively fashion and registered solidly. Rudy Wiedoeft, a saxophonist of ability, is featured with the act, which is one of the best of a number of similar ones now in vaudeville.

Milo appeared in tramp attire, his entrance completely surprising the audience. A number of clever imitations of various sounds and some singing, in a pleasing falsetto, were all applauded.

Robbie Gordone, in her posing act, closed the show and held the audience in until the very finish. The poses, representing studies from well known sculptors and original numbers, twelve in all, are artistic and well put on.

I. S.

VAUDEVILLE

ROYAL

Erwin and Jane Connelly, brought up from third position, opened the show with "The Tail of a Shirt." In the first spot, the two found the going hard. One "wise guy" that started to clap his hands in the midst of the act was quickly quieted by daggered stares from the rest of the audience in his vicinity. This shows that the audience at this house is improving.

The acting and the plot of the skit are unusually good. The theme is, perhaps, a bit unusual for vaudeville, but we can be thankful for finding a sketch that is out of the ordinary. In another spot, the offering will go much better.

Helen Adler and Martin Broones failed to find favor. Miss Adler would do well to use a different method of delivery and, at the same time, learn to use her voice to better advantage. A little more self-confidence to aid in overcoming a noticeable nervousness, would greatly aid Broones.

Williams and Woolfus started to inject a little pep into the show, which has been dragging up to this point. Nat Kamern, the orchestra leader, did excellent work in the pillow fight with Herb Williams. Miss Woolfus did good work in what little she had to do. The team stopped the show and Williams was compelled to make a curtain speech. The latter, by the way, is a capable pianist, and displayed his ability best in his "Hungarian Razzberry."

Sylvia Clark, the "klassy clown," picked up the applause where the other team left off and repeated their performance of stopping the show. Her "conductorette" bit went over for its usual hit, and the rest of the act, which consisted of clowning the various kinds of acts seen in vaudeville, was excellently done. The house would not permit her to go off before she had taken two encores.

McMahon, Diamond and Rosevere gave a good account of themselves in closing position on the first half. While there is room for improvement in the singing, the dancing is very well done. Diamond's steps will make Herman Timberg sit up and pay attention.

Al. Herman pulled laughs and money from the audience during the intermission, while the Salvation Army speaker was on the boards.

Oklahoma Bob Albright, assisted by Miss Cook at the piano, started the second half with an imitation of Eddie Leonard singing "Ida" in a manner that Eddie himself would not recognize. In fact, he would have trouble in knowing the song as "Ida." A lullaby improved the cycle, and some patter went over fairly well. His yodeling and falsetto number completed the offering.

Valerie Bergere and company have changed their locale from Japan to America. While it is rather an abrupt change from the simple "Cherry Blossom" to a dramatic playlet with tears, crooks, a murder, and other thrills, still, Miss Bergere was fully equal to it. She did excellent work, and spilled her tears unselfishly, while her company gave capable assistance. While the new vehicle may not please some as much as "Cherry Blossom," it gives Miss Bergere a good opportunity to reveal her dramatic talents, which have long been recognized by local playgoers.

Al. Herman took a mean jab at Helen Adler in his patter a la Jack Wilson. He mentioned a line from their song, "we came from opera to vaudeville," and added that they were going back to opera. To say the least, this was in poor taste. The rest of his patter was clever and was delivered in a laugh-provoking manner. His "plant," who must be related to Al, judging from the resemblance, took an encore with his "Salvation" number from the box.

General Pisano closed the show with his sharpshooting exhibition. Despite the lateness of the hour (it was 5.25 when he went on) he held the house well.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

ALHAMBRA

Edward Marshall, the chalkologist, opened the bill Monday afternoon and scored a big hit. He began with his comedy drawing in three and one line, and then went into caricaturing persons in the audience. His first was of a bald-headed man in the orchestra. His next was of a young couple in the lower right hand box, and the last of a young woman in the upper right hand box. These pictures were so like the originals that the audience easily distinguished them. A picture of an Indian and one of Lafayette followed. Marshall is an expert with the chalk, and his success was well merited.

Johnny Cantwell and Reta Walker, in "What D'You Say?" were decided hit-getters in number two position. They were among those who entertained the boys over in France, and on Monday gave some of the material they used there. Cantwell started the ball rolling with a song, after which he was joined by Miss Walker, and they indulged in some repartee. Another song by Cantwell was followed by more dialogue, and they then went into a song. Cantwell then gave a short talk in a comedy vein, about himself and his partner learning to speak French "over there," and finished strong with another song.

Howard Langford and Anna Fredericks, in their skit, "Shopping," scored a laughing success. Opening with "give and take" dialogue, they went into a song and followed with a dance. Then, while Miss Fredericks was making a change, her partner sang. He gave way to Miss Fredericks for a dance, which was followed by more comedy talk. They closed with a song. A clever skit by a pair of clever performers. Besides her other accomplishments, Miss Fredericks dances very gracefully.

Harry Cooper is a great favorite with the patrons here and he received a big hand on his entrance. He rendered two songs and then did some comedy violin playing, finishing with a medley of songs of fifteen and twenty years ago, which sent him off to a great big hand.

Gladys Clark and Henry Bergman, in "A Ray of Sunshine," closed the first half of the bill. The skit tells of an author who lives in the woods to get inspiration for his writings, and a young girl, dressed a la Little Red Riding Hood, who is lost. While they indulge in considerable dialogue, the skit is really a vehicle for the introduction of specialties. They sang three songs and danced twice. The setting is elaborate. It shows a full stage wood scene with the author's house up in the branches of a tree. The act met with success.

Dolly Connolly, assisted by Ernest Golden at the piano, followed the intermission with a songologue and was so well liked that she was forced to respond to an encore. She opened with a negro melody and followed with a popular song, after which she did a dance. While Miss Connolly was making a change of dress, Golden rendered a piano solo. Three more songs, including the encore number, concluded the offering.

Emma Dunn, assisted by a company of two, was seen in "Only a Tea Cup," a well written playlet, which started doubtfully, but ended well. (See "New Acts.")

J. Francis Dooley and Corinne Sales, in next to closing position, were seen in their 1919 edition of "Will Yer, Jim," and, with their singing, dancing and talking, won their full meed of approval.

The Apollo Trio closed the show with their bronze posing reproductions of Greek and Roman masterpieces and Risley feats. They are remarkable athletes and their strength won much applause.

E. W.

FIFTH AVENUE

While the house was very well filled last Monday night, the usual standing room crowd was absent, and for a change, the people found it easy on their way out.

The Alva Twins found easy going in the first spot with a number of sensational weight-lifting and catching stunts. Although billed as twins they are very unlike. One, who does all the feats, is a well built young man, and makes a good appearance in the Roman costume. The other is a dwarf, who, by the way, would do well to wear neater tights, for those he wore, although used for comedy purposes, gave him a slovenly appearance.

The dwarf assists by way of comedy, but the stunts of the other are all thrillers. Some good iron-jaw work was done in one feat, where the young man held two iron balls, connected by a bar, in his teeth and whirled around with it. He also caught weights thrown in the air from a see-saw, on the back of his neck.

Waiman and Berry, with violin and piano, did not meet with much favor and went off with only a fair hand to their credit. They started with a medley of classical selections on the violin by Waiman, with Miss Berry at the piano. Waiman rendered "The Glow-Worm" but seemed undecided as to how to play it in and dropped from jazz to classical and switched to the other a few times. They closed by playing a few popular numbers that were requested by the audience.

Minerva Courtney and company now consists of herself and the young man, who makes up well as a Westerner. The latter certainly deserves equal billing with Miss Courtney as he does fully as much as she does. The skit is somewhat on the style of the old one with the barber comedy, and has much of the same material in it. The man rendered his songs well and Miss Courtney dances.

Regan and Healy found the going easy with their song cycle. They started with a medley of popular numbers that have been published during the past season and followed it with a "wop" shimmy song. A number of prohibition parodies, with a bottle that formerly held rye, sent the two off to a good hand.

Mabel Burke followed the Salvation speaker with a number in which a "booster" in a box joined in. They took a big hand.

Percy Pollock and company have a comedy skit, which can be greatly improved all through. A girl, in ballet costume, started the offering with a toe-dance. She tripped and a stage-hand ran on the stage and carried her off. The audience got excited and there was a little suspense, which could be worked up better than it was on Monday. The curtain was then drawn aside and the stage hand entered carrying the girl. Soon a "rube" doctor entered and after that, the entire affair, which promised to be good, went to smash. The rest of the skit consisted of patter between the "rube" and the girl, a lot of gags with double meanings, one song, poorly rendered, and a dance.

Burns and Frabito, with the usual "wop" turn, got some laughs with their offering. The team would do well to work up the instrumental end of the act with the guitars.

Winston's Water Lions and Diving Nymphs closed the show. The sea-lions not only gave exhibitions of diving and swimming, but put in some comedy that pleased. The two girls do their work well and gave the animals some stiff competition.

G. J. H.

MITCHELL GOING TO PARIS

Julian Mitchell will sail May 28 for Paris, France, where he is to produce a big musical revue for Albert de Courville.

ORPHEUM

The Gingras Duo led off with their balancing and juggling act and won favor in the initial spot. One of them did most of the act, his manipulation of several heavy metal balls, as well as his work with other apparatus drawing applause. The other member of the duo besides assisting his partner figured prominently in several of the feats.

Kharnum, a Persian pianist, clad in Oriental raiment, scored heavily with a few classical and popular melodies. He played the former first and they went well. The jazzy tunes were liked even more. A rendition of the sextette from "Lucia" with one hand stood out prominently. Placards bearing the titles of the selections were placed upon a sort of easel, and the first piece was announced as one of Liszt's compositions paraphrased. Kharnum played the well-known quartette from "Rigoletto" instead and the change was not noticed. Two encores fell to his share and he could have taken another easily.

Mabel and Dora Ford presented a dance act which is nicely staged and in which they displayed some neat stepping. Almost all of their dancing was done together, and only at the end did they vary from the procedure of doing double dances, when each one did a clog. The Ford Sisters are a capable duo and have an act which is put on well. They should include a dance or two by one of the girls alone, at the beginning, instead of working ensemble until the end.

Sinclair and Gasper, a youthful duo, offered a song and talk offering built along the lines of the usual sister act of to-day. They are rather small, so that there was no joshing about their relative sizes. One of them displayed a good voice and have pleasing personalities. Their relating to married life and along similar lines was cleverly rendered and they registered heavily. The fourth position was an easy one since there had been no vocal work in any of the preceding turns and they made the best of it.

Ed Gallagher and Joe Rolley in "The Battle of Whatseuse," for the main part of collection of army gags, garnered a considerable quantity of laughs and had the audience giggling with mirth. The antics of Rolley, who works in blackface, his performance on the harmonica, and the work of Gallagher, as the straight, sent the act over for a good-sized hit.

Artie Mehlinger and George W. Meyer, after an absence of only a few weeks, found it rather difficult to open after intermission. All of their numbers and the medley, with which they concluded, drew some applause, now and then, but they did not seem to be able to work up the enthusiasm with which they were greeted in their previous visits here. They should have been given a position down further on the bill, or else moved up into the first part of it.

Buster Santos and Jacque Hayes offered another sister act, which deviated with that of Gasper and Sinclair in that these girls referred mainly to the difference in their respective builds. One of them was exceedingly stout and the other correspondingly thin. Their singing found little favor, but they did well with their other material and were well received.

Miss Juliet pleased with her various bits, the travesty of the saleswoman in a department store going well. Imitations of various stage stars, most of them very well done, that of Harry Lauder being especially good, rounded out the act. She is a capable performer and uses her material to best advantage.

Doyle and Dixon, in the next-to-closing position, found the going none too easy due to the lateness of the hour. Their dancing, singing and patter form an excellent act, which, in a better position, would probably have scored one of the big hits of the bill.

Gruber's Animals closed the show and worked to a vanishing audience. I. S.

VAUDEVILLE

MAJESTIC (Chicago)

The Rinaldo Brothers opened the Majestic matinee with Roman Art, which included some sensational hand-to-hand balancing.

Sidney Townes did not fare so well in second position. His songs and stories getting only light applause.

Seabury and Shaw were the second best bet on the bill. They are artistic dancers, being somewhat of a revelation in this branch of entertainment.

Al Shayne scored a miniature riot with his clean comedy and marvelous voice. He is truly comical and a welcome addition to the program.

Tina Ferner rendered selections on the piano that netted her many admirers.

Marie Dressler is the same artistic artist of old. She is just as entertaining and her followers are many. Her songs and imitations are splendidly done.

Laurie and Bronson, with their baby babbling, did not seem to catch on as expected. However there were many they entertained.

Dolores Vallecita and Leopards gave a stirring exhibition on animal intelligence and proved an entertaining and interesting novelty.

H. F. R.

VICTORIA (Last Half)

Athos and Reed, a couple of roller-skating dancers, found favor was their more or less satisfactory offering.

Ernest Wood and company, in a dancing playlet called "The Red Fox Trot," designed to give the three members of the company a reason for dancing, failed of its purpose because of the insufficiency of the dance numbers. Wood is a graceful stepper and could gain much more favor for the act if he augmented the dance numbers.

Mason and Cole, who sang and danced and said some funny things, were entitled to a much greater evidence of approval than they received, for Mason is a nifty dancer, Miss Cole is a pleasing singer, and they worked very hard.

Lieutenants Armstrong and Schramm, wearing their army uniforms, presented a singing and piano act which was well done. The one who sings, does so well and knows how to put over a comedy song, and the one who plays the piano does equally good work.

M. L. A.

McVICKER'S (Chicago)

Love and Wilbur, in aerial feats, stirred quite a bit of enthusiasm in opening position at McVicker's with their daring stunts, which were executed with amazing ease and rapidity.

Cooper and Lacey were impressive with their dancing, and their singing registered to quite a decree of appreciation.

Burke Bros. and Kendall, with some rapid-fire juggling, won the admiration of the house.

Eldridge, Barlowe and Eldridge, with their musical skit, proved meritorious and their numbers and roundly applauded.

Billy Brown, a black-face comedian, kept the audience entertained at a high pitch and proved his worth in the programme. His material is bright and exceptionally well delivered.

Grace Leonard, a male impersonator, is a remarkably clever artist, portraying her male character in true-to-life style and incidentally possessing a pleasing personality. She displays a pleasing voice and her song numbers are especially suited to her.

Carson and Willard were a duo of fun dispensers who took full credit for being the hit of the programme. This was undisputable, as their cross-fire gagging continuously brought laughter. They are a merry pair of thespians.

The Goulden Troupe of Russian Dancers brought the bill to a close in a real hurrah fashion. They dress neatly and are well versed in their line of endeavor. H. F. R.

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

AUDUBON (Last Half)

Mile, Gillis Trio opened the bill with a dandy strong-man act. A novelty was introduced by the woman lifting and carrying the men. The act contains a lot of difficult feats, all of which were well done.

Ed Phillips had no trouble with the second spot. He delivers his material in a manner very much like Billy Glason. For that matter, Billy Glason's material is released to Willie Weston's old act. While Phillips presents a clean, attractive appearance, sings fairly well and does a neat dance, there is that mysterious "something" lacking in the act and in Phillips.

May Lane and Lieut. Dennick, assisted by a girl who takes the part of a Japanese maid, stopped toward the end of their act and pulled the curtain down. Due to the lowness of Miss Lane's tones, and the largeness of the house, the gallery gods and "back-seat bums" could not hear her, and began to applaud and make all sorts of unwelcome noises. After a dance by the Japanese maid in shimmy style, the house would not let Miss Lane go on with the act and wanted the maid to keep on shimmying for them.

Sherman and Uttry, a pleasing couple with good personality and voices, went over well.

Armstrong and James, two white boys, one using burnt cork and the other a "yaller" make-up, offered a clever talking skit. The boys handle their material excellently and the dance by the straight man is a corker.

"Olives," a musical tab with two men and seven girls, closed the show. The tab is one of the best seen this season. The principals, especially the women, do their work exceedingly well and the chorus is an exception to the rule that most tabloid choruses are rotten.

G. J. H.

KEENEY'S (Last Half)

Frevoli opened the show with his singing and accordion act and was fairly well received. He started with a comedy song, which would have gone better had he put more energy behind it. A melody of popular airs was followed by another vocal selection.

Hale and Hardy, two sailors, scored one of the hits of the bill with a budget of catchy numbers. The offering will be fully reviewed under New Acts.

Ronair and Ward, a man and woman, the former an Irish character comedian, offered a pleasing little skit. See New Acts.

Bessie La Count opened with a sneeze and yawn song which made part of the audience laugh but disgusted the greater portion. Few people care to go to a variety house and see a performer, especially a woman, go through the action of sneezing violently and spreading her mouth wide open for a yawn. The dressing part of her act, in which she did a sort of travesty of a man and woman rising and getting into clothes, was also none too delicate. Certain bits of pantomime could certainly be done away with to advantage. She concluded with a sort of patriotic recitation which was not very heartily applauded.

Norton and Sher, a man and woman, assisted by a pianist, presented a singing, dancing and talking act, which was rather elaborate, but not very artistic, and parts of it were none too well done. It was a rather pretentious offering, serving as a flash act.

Warren and Templeton, two men, did some singing and talking and went fairly well in the next to closing spot.

Frederick the Great, a trained ape, closed the bill and pleased with a number of well executed feats.

L. S.

FLATBUSH (Last Half)

The Three Rianos, two men and a woman, who call themselves "disciples of Darwin," opened the bill with their comedy and acrobatic act and scored a decided success. The men of this act are capital acrobats and the woman a valuable assistant. They are fast workers and keep you guessing what they are going to do "next."

Miller and Chapman, two men working in dress suits, began with a song and went into a soft shoe dance. One of the team followed with a creditable imitation of Fred Stone's lariat dance. His partner then gave an eccentric tanglefoot soft shoe dance which proved to be one of the best of its kind seen on the local stage. They followed with another soft shoe dance and, for an encore, gave bits of eccentric stepping and finished with a double soft shoe dance. These boys are top-notch soft-shoe steppers, and, as a team, their superiors would be hard to find.

Van D. Sheldon & Company, two men and a woman, presented their comedy sketch entitled "Married Life." It is well written and full of laughs. It is well presented, each of the characters being capably acted. In fact, the work of all three is so well balanced that, in fairness to Sheldon's support, their names should appear on the programme. The act won hearty applause.

Morley and the McCarthy Sisters, three women, stopped the show but refused to take an encore. They sang six numbers in all, one of which was a solo by Miss Morley and another a duet by the McCarthy girls. The sisters also gave two dances.

Oscar Lorraine, the fiddling comedian, scored a big laughing hit and was called upon to take an encore. He can play well but devotes himself principally to comedy work, which is well done. He was assisted by a girl "plant" in an upper box, who sang.

The Bison City Four, with their comedy and singing, rounded out the good bill.

E. W.

HARLEM OPERA HOUSE (Last Half)

Root and White opened the bill with singing and dancing. Neither of the boys is the possessor of a good voice, but they displayed some fair pedal ability.

Reynolds and White found the second spot easy going with a violin and comedy skit. The act slows down a bit toward the end, and should be strengthened. However, the team did well and showed good knowledge of their instruments.

"The Home Breaker," a dramatic sketch with two men and a woman, followed. It is reviewed under New Acts.

Adrian seems to be at a loss for new material, as this is the second year he has been using the same stuff. His two assistants, as stage-hands, did their work capably and have improved what little they had to do. The act went well and took a big hand.

Ernest Evans and Girls is practically the same act as Evans and Dean. Miss Dean is still in the act, and the other girls include a pianist, a violinist and a miss who sings. The new offering is a decided improvement on the other and will be found under New Acts.

Loney Haskell took the biggest hand of the bill with his non-sensical patter and applause speech. There are a few veterans in Haskell's monologue that should be replaced with fresh material, but, as a whole, it is cleverly done.

Samsted and Marion closed the show with their novel strong man and woman act. They went through their routine well and held the house.

G. J. H.

EIGHTY-FIRST STREET (Last Half)

The Norvelles opened the bill with their strong-man and acrobatic offering. The team has a neat setting for the act, which is in an artist's studio, and do their work well. The lady member of the duo revealed a pretty figure in tights and did some good work on the trapeze.

Marguerite Farrell took a big hand with her song cycle. She is using the same act she has been presenting for some time. The films, showing how she makes her changes in her dressing room, served the purpose of filling in the waits between numbers.

Jean Adair and company, in "Maggie Taylor, Waitress," a pleasing comedy sketch, with a bit of drama in it, went over for a hit. The staging is good and Miss Adair, as the waitress, who is the main character of the play, did work which made up for some noticeable defects in others of the cast. The scene is laid in an automobile salesroom, where Maggie has come with her mistress, who wants to get a car. While they are there, Maggie's son, who disappeared fifteen years before, returns, buys her the best car in the place and they drive out in the machine.

Lehr, Edmondson and Marr seemed to have found their venture in "civies" unsuccessful, for the boys are again wearing their uniforms. The trio gave a very good account of themselves here and stopped the show.

The Rainbow Girls, billed as with the assistance of Berry and Osborn, closed the show. The act would be worth little without Berry and Osborn, who play the violin and piano while the two girls dance. The boys rendered a number of classical numbers in between the dances that were a treat. The pianist accompanied capably, and the violinist, in one selection which Jascha Heifetz uses to display technique, revealed excellent finger work. As a novelty, the boys rendered a popular jazz song in classical style. There is much room for improvement in the girl's dancing.

G. J. H.

PROCTOR'S 125TH ST. (Last Half)

Lillian's Dogs opened the bill with a number of pleasing animal stunts. They are exceptionally well-trained and present a variety of tricks that are not seen in the ordinary run of acts of its kind.

Alice Moss followed with a song cycle. (New Acts.)

Little Lord Robert and company has added new material to his offering. All of the numbers are excellently done and should please on any bill.

Sherman Wade, billed as Sherman and Wade through the mistake of a stage-hand, offered a monologue, but did not get over very well, though the act has some clever spots. It will be found under New Acts.

Archer and Wate made a slow start, but worked up to a fair finish. It will be reviewed under New Acts.

Meyers, Lloyd and Malden, two men and a girl, found the going easy with an eccentric dance offering. (New Acts.)

Vivette, a girl of about fourteen or fifteen years old, offered a number of songs, told some stories and played the piano. She took a fair hand. She will be reviewed under New Acts.

Jason and Haig in their "Book of Vaudeville" skit, found favor and scored high. This act portrays class all the way through.

Howard and Saldler stopped the show with their singing and comedy. The girls have been using the same material, with the exception of a new song or two, for some time, and entirely new stuff in the line of comedy would be a very acceptable change.

La France and Kennedy kept the laughs coming with their black-face prizefight act. The boys also have room for some new gags.

The Gorgallis Trio closed the show with an exhibition of sharp-shooting and held the house.

G. J. H.

VAUDEVILLE

EMMA DUNN

Theatre—Alhambra.
Style—Dramatic sketch.
Time—Fifteen minutes.
Setting—In two, boxed scene.

"Only a Tea Cup," by John Stokes, is programmed a comedy sketch, but there is little comedy in it.

Its story tells of a young man and wife who get into a serious quarrel because the husband comes home at 8 p. m., finds his wife is out and supper is not ready. When wife appears on the scene, the husband, who has worked himself into a fine temper, upbraids her. Recrimination follows recrimination until the wife says she will not stand his abuse any longer. She incidentally tells him that his mother has been ill and that she (the wife) has been assisting her. The husband, however, is unreasonable, and makes a biting retort. Wife replies by throwing a tea cup at him and he raises his hand to strike her, but does not carry out the impulse.

They then decide upon a divorce and she is about to leave when a lady visitor enters and asks for something to eat, explaining that there is no hotel or restaurant in the town.

The wife brews a cup of tea and puts it and jam before the visitor. While the latter is eating she tells the man and wife that she is going to Omaha to marry her former husband, and she is happy at the prospect. She tells them the reason for her divorce was because of a quarrel in which her husband struck her because she had thrown a tea cup at his head.

Her meal finished the visitor departs, after first telling the husband what a good wife he has.

Left alone the husband and wife agree that each has been hasty, kiss and make up.

The skit is based on a good idea and is well written, but T. M. Koupel and Vivian Allen nearly brought it to disaster. The former as the husband seemed to lack sincerity in the early stages of the skit and Miss Allen suffered from the same failing. In their quarrel scene where the wife throws the tea cup at her husband the audience burst out in loud laughter and when the husband retaliated and was about to choke or strike his wife, his intent being left in doubt, the laughter became a roar that drowned the voices of the players.

Miss Dunn, of course, did capital work. She is too good an actress to do anything else, but the sketch gives her little to do. The real work falls on Koupel and Miss Allen, who on Monday afternoon did not seem equal to their task. E. W.

REYNOLDS AND WHITE

Theatre—Proctor's 125th St.
Style—Violins and comedy.
Time—Fourteen minutes.
Setting—In one.

This team, man and woman, have a dandy small-time violin comedy skit that may even go well in middle-class houses.

The man enters concealed in a baby-tank and shoots from the apparatus in answer to shots off-stage. He came out of the tank made up as a tramp soldier, pulled out a machine gun and fired a number of firecrackers.

The lady then entered dressed in a number of fur skins, a la cave-woman, and rendered a violin solo.

On a violin made out of a coffee-pot the man put over some comedy and also used heel attachments to lean over the orchestra for comedy purposes. This latter bit has not been used by comedians for some time and went very well. A few other numbers by the lady followed, when the man entered in full-dress, presenting a very neat appearance. They both played a number of selections, which completed the act and sent it off to a good hand. G. J. H.

NEW ACTS AND REAPPEARANCES

Continued on page 28

GEORGE ARISTEDIS AND CO.

Theatre—Proctor's 125th St.
Style—Oriental dancing, etc.
Time—Ten minutes.
Setting—Two (special).

To try and describe George Aristedis' act as seen in this house on Friday afternoon would only be adding insult to injury, as the curtain was rung down before it was halfway through.

Aristedis, assisted by another man and a few girls, started out to present an artistic act. He uses an Oriental drop in two, the girls are dressed a la harem and the men as Turks. After some patter and dancing by the girls, one of them started to do a snake dance. But she also started to lose her tights, and—well, why rub it in? However, it seems that the main fault with the offering is that the cast and Aristedis took themselves too seriously for vaudeville. If Aristedis will take the same material he has and revise it, put a little comedy in it and turn the entire offering into a burlesque, the act will be worthy of a headline position.

Let him use the cause of the downfall of the act for comedy purposes and he will create a riot of laughter anywhere. G. J. H.

EMMETT AND MOORE

Theatre—Proctor's 125th St.
Style—Singing and Talking.
Time—Fourteen minutes.
Setting—In one (special).

Emmett and Moore, as the names suggests, have a pleasing Irish skit that will get over on the small time.

The setting represents a blacksmith's smithy in Ireland, where the male member of the team takes the part of the smith. The girl makes a pleasing Irish lassie and the man has, in his favor, a good Irish tenor voice. While no audience will ever go into hysterics laughing over the patter, it will please. They rendered a number of Irish songs, one of which was a Chauncey Olcott number, which went over for a big hand. G. J. H.

COOK AND OATMAN

Theatre—Flatbush.
Style—Piano songologue.
Time—Twelve minutes.
Setting—In one.

Cook and Oatman, a man and woman, have a good piano and song act.

They open with a patter song, which suits them well. The woman then accompanies a song which they both sing. Then comes a solo number by each and they finish with a song together.

This pair know how to put over a song to get the most out of it. Their numbers are well chosen and this, coupled with the fact that each possesses a pleasing personality, gives the act a quality that should make them able to make good in any company. E. W.

BURKE AND BETTY

Theatre—Proctor's 125th St.
Style—Singing and instrumental.
Time—Fifteen minutes.
Setting—In one.

Burke started with a prohibition number which he followed with some fair patter. Then, with Betty using a banjo and he a ukelele, they rendered a few songs. Burke followed with a number of comedy verselets, accompanying himself on the ukelele. A few numbers on other instruments, including the cornet and saxophone were very well played.

The team has good material and sings its numbers well. G. J. H.

RUTLEDGES AND CO.

Theatre—Proctor's 125th St.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage (special).

Rutledge and Company have turned out a dandy comedy sketch that can easily hold its own on a three-a-day bill.

The scene is laid in the parlor of a farmhouse, where a "rube" and his niece live. They are expecting the farmer's son home from college. He soon arrives all dressed up like a city dude and begins to tell the folks how much he has learned in college. After spending a few thousand dollars he has become a great athlete, the champion middleweight of his class and is going with a chorus girl.

The old man listens until he can hear no more and then tells his son to go in and get into a pair of overalls. The son refuses to do so, but, after getting a punch on the ear, decides that father is right. The old man then decides to let him go back to college if he will work his own way through, which proposition the son accepts.

The offering abounds in comedy and is well acted and presented. G. J. H.

FOUR SOLARS

Theatre—Proctor's 23d St.
Style—Aerial act.
Time—Nine minutes.
Setting—Full stage.

Speaking eyefully, the novelty of this is the appearance of the two girls in one-piece bathing suits. Candidly, the writer did not pay as much attention to what the men were doing on the bars on that account. Those same bathing suits will shoot the act over on any old time, big or small, at subway express speed.

From what was seen of the men, we are fairly certain they were excellent. That double "giant swing" on revolving horizontal bars, with which they closed, was a humdinger, and the fellow with the mustache was a strong bird. We think he and his partner wore white gym suits.

Here is a pretty and novel act. At the opening all wear gypsy costumes and one of the girls sings a Romany song. Then both dance. They had on the other clothes six minutes. The act would be improved if they made it nine. H. M.

THE FOUR CLIFFORDS

Theatre—Keith's, Jersey City.
Style—Singing and dancing.
Time—Ten minutes.
Setting—In one.

Two colored men and two women. They are of the yellow variety, but their act is very green and they will require much practice in order to get their stuff across, especially the dancing.

The tootsie team-work is bad. Although they got by fairly well as a quartette, it would be better to let the stout woman sing more. She put over "Mamie's Chocolate Soldier" in neat fashion. The boys work too hard. The acrobatic acrobatics such as "cartwheels" and "flip-flops" are entirely unnecessary. The four change from afternoon to evening dress and do their darndest to feel comfortable. H. M.

JAMES AND JULIA CHALLIS

Theatre—Proctor's 125th St.
Style—Singing and Talking.
Time—Twelve minutes.
Setting—In one (special).

The team would do well to add a little to their singing and talking skit. The songs are delivered fairly well and the patter contains a few good gags. They should also speak louder than they did when reviewed. G. J. H.

ERNEST EVANS AND GIRLS

Theatre—Harlem Opera House.
Style—Singing and dancing.
Time—Eighteen minutes.
Setting—Full stage.

Evans and Dean was the name of this act when it played at this house within the last few weeks. However, Evans has decided to add the necessary pep in which the act was missing, by getting three more girls. One of them plays the piano, another the violin, and a third sings. While the act will not raise a riot on the big time, after a few weeks of breaking in it may rise to headline position on the three-a-day.

The singing in the act can only be termed as "not-so good." While Miss Dean is a charming little girl, presents a very pretty appearance, and dances well, she should not sing. Evans, who has recently been in the army, possesses a fair voice and, after he gets the stiffness out of his legs, will make a very good dancer.

The act scored a big hand and Evans was called back for a speech. G. J. H.

MARY MAXFIELD

Theatre—Yonkers.
Style—"Nut" comedienne.
Time—Twelve minutes.
Setting—In one.

Here is an attractive blonde "nut" comedienne who can easily make big time with the proper material. In her present act, which will do for the small time only, she revealed the personality and ability to handle better material and should get busy and get it at once.

Miss Maxfield started with a number in a black dress. Following this, she came out without a hat and can put Eva Tanguay to shame for a wild crop of hair. She then delivered a number of comedy songs and some patter, all in "nut" manner, and, in one of them, used an Eva Tanguay gown.

The girl needs new material, some more work and she will then go over big. G. J. H.

BEN SMITH

Theatre—Yonkers.
Style—Blackface.
Time—Fourteen minutes.
Setting—In one.

Smith starts his offering by singing off stage in a high-pitched tenor voice resembling that of Frank Crumit's. On his entrance, he gets a laugh by his black face.

His opening number was an Irish song delivered in a pleasing manner. He followed it with a number of parodies on a current popular number. A few stories, cleverly told, kept the laughs coming his way and a song sent him off to a good hand.

Smith has a pleasing personality and knows how to deliver his material. He should find the better class of small-time houses easy going. G. J. H.

SUBERS AND O'CONNOR

Theatre—Jersey City.
Style—Talking.
Time—Fourteen minutes.
Setting—In one (special).

The team (two men) use a special drop in one depicting a number of cells in an insane asylum. One works in blackface. He has been interned after coming to entertain the inmates. After hearing his jokes, the asylum heads decide he is crazier than any of their patients.

The other plays a number of parts, including a keeper and a variety of "nuts." The patter has some clever spots and is delivered well. The boys would do well to add a song or two to the act, as the straight talking becomes rather tiresome towards the end. G. J. H.

VAUDEVILLE

JUNE EDWARDS

Theatre—Eighty-first Street.
Style—Dancing.
Time—Fourteen minutes.
Setting—Special.

June Edwards, formerly with the late Harold Du Kane's dancing act, together with Peggy Smith, has enlisted the services of another girl and a man who somewhat resembles Du Kane, and is presenting practically the same act as that which she did with the deceased dancer. She is using the same special stage setting, which, incidentally, is an artistic one.

A comparison of the two offerings favors the old one. With Du Kane, it was a big time act, but now it does not appear likely to rise above the better small time. The skating waltz is done by the man not any too well. A lively dance, which Peggy Smith used to do, is now done by the girl newly added to the turn and differently costumed. Several changes in the stepping have been made by her. Good dancing is done by the principal at times, but some of her numbers with the man lack the grace that comes only with time.

An old-fashioned dance by the principal and the male member of the trio started the turn off. It was fairly well done. A toe dance by one of the girls was followed by another classical dance by the man and Miss Edwards. After this, the other girl went through a lively dance in which she did some fairly good work. Following the lowering of a drop, the man stepped forward and briefly announced that he would do Du Kane's skating dance, and offered it, taking only a few moments to go through it. An interpretative dance by the entire trio closed.

I. S.

ANN DURKIN

Theatre—Eighty-first St.
Style—Songs.
Time—Eight minutes.
Setting—In one.

A pretty girl with a nice soprano voice.

Miss Durkin sings three numbers and could easily have made it five or six. She opened with "Will You Remember," from "Maytime," wearing the conventional evening gown. Her second selection was from "La Boheme." For her closing song, "One Fine Day," from "Madame Butterfly," she wore a Japanese costume. In this ballad she proved her vocal equipment is of wide range. Her head tones are beautiful. Naturally, as this is her first appearance on the professional stage she was a trifle nervous Thursday night. She should have no trouble securing permanent engagements, however.

Adelle Gadow, her accompanist, barring a tendency to play too loudly at times, is proficient in her art and received general applause when she rendered a solo.

J. Walter Davidson, director of the Eighty-first Street Theatre orchestra, discovered Miss Durkin and produced her act.

H. M.

ROSA KING AND CO.

Theatre—Proctor's 58th Street.
Style—Wire act.
Time—Six minutes.
Setting—Special.

Rosa King and two men have a wire act which runs for an unusually short period of time and, though nicely put on, contains so little of the unusual that it does not appear likely to go well anywhere except on the smaller small time. The three people in the act do nothing but hop about on the silver thread while the orchestra plays different melodies. There are no possibilities for the turn, for there is absolutely nothing that is out of the ordinary in it. Short as it is, it hardly holds interest.

I. S.

NEW ACTS AND REAPPEARANCES

IS DARWIN RIGHT?

Theatre—Yonkers.
Style—Monkey sketch.
Time—Sixteen minutes.
Setting—One and full stage (special).

Two apes and a baby monk, in a comedy sketch that can make some of our small time dramatic artists blush for shame make up this act.

The sketch opens in one, where one of the characters has just been kicked out of a cafe, "stewed to the gills." He asks for one more drink, which the waiter gives to him. He then goes on his way home, dragging the lamp-post with him.

The scene then shifts to home, with the wife and baby in bed. Wifey looks at the clock and prepares a rolling pin for darling hubby. In the meantime, while waiting for him, she dusts the room, powders her nose, rocks the baby, and does other housewifely actions that should teach the girls of today a lesson.

Finally, hubby arrives, dragging the city's lighting system with him. The wife hides in bed. After he takes a drink, pouring a good four fingers for himself, she jumps out and chases him around with the rolling pin. Then she begins to cry and the husband, feeling repentant, tries to cheer her up, pats her on the shoulder and gives her a bouquet of flowers. After a box-match and a shimmy dance by the couple, they end the skit.

The writer could not find space to name half of the stunts which showed human intelligence on the part of the apes. Comedy with the drummer, whenever he banged on the bass, brought many laughs. The manner in which the male ape suddenly turned and glowered at the drummer was a scream.

The act should prove entertaining on any kind of a bill.

G. J. H.

DONOVAN AND MURRAY

Theatre—Proctor's 58th St.
Style—Singing.
Time—Fourteen minutes.
Setting—In two.

Donovan and Murray are tenors and do not team well. They have pleasing personalities, but do not inject enough vim into their work. They have a song skit which, with another clever comedy song added, would enable them to hold their own on the better small time, in spite of the fact that they are not well matched. There is too much similarity between the performers themselves, their work and different bits of patter. Their numbers are good ones, but not all are suitable to the turn.

They started with a ballad, which should be placed lower down in the act. Following a bit of patter, with one at the piano, they rendered a "friend" song. A solo by the one who was at the piano, in a yellow spot, a comedy number, went over well. There was another ballad, followed by a phone bit. A "Bullshevik" song and prohibition number closed.

I. S.

RIALTO AND CO.

Theatre—Proctor's Twenty-third St.
Style—Posing.
Time—Sixteen minutes.
Setting—Full stage (special).

Two men and a woman constitute the company. They use a stage hand for one pose.

One of the men is found dreaming and, while he sleeps, a special cut opens and the various poses of his imagination, which he announces in song, are shown. The poses are ordinary, running from the patriotic to a few classical ones. The act will do for the small time.

G. J. H.

MAGGIE LE CLAIR AND CO.

Theatre—Harlem Opera House.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—Full stage.

Maggie Le Clair and Company, a man and two women, have a comedy sketch that is well presented and should hold its own in the better houses. The theme is of little importance, the main feature being the humorous situations and the work of the Irish housekeeper, who draws laughs with a series of remarks cleverly inserted. Some of these are old gags rehearsed, but otherwise the offering is in good shape. The cast performs ably and, with the present lack of playlets, it should be easy for this one to land on big time.

The story tells of a couple who have been separated. The young husband has not contested the proceedings and the girl is already repentant. She is ridiculed by the housekeeper and regrets her hasty action in starting the court proceedings. Just as the lights are dimmed and the girl reposes on a couch, a burglar appears and frightens her. It turns out to be her husband, who proceeds to treat the matter lightly. After some comedy talk and bits of business, including some comedy wound around an arrangement whereby the room is separated into two parts, one for each, they are reunited. The housekeeper joins in the final scene and helps the comedy finish.

I. S.

DE WITT AND GUNTHER

Theatre—Victoria.
Style—Singing and dancing.
Time—Twelve minutes.
Setting—One.

Miss De Witt is a slender blond who suggests Charlotte Greenwood's physical proportions rather than her talented caperings. She dances and sings with her liliput partner in an uncertain sort of fashion, and never, by her efforts, is it suggested that the act is funny for any other reason than that of disparity of size. Her dancing, were it more graceful, might have made her more distinctive.

Gunther, on the other hand, acts and sings as funny as he looks, for he is one of those midgets who suggest no legs, by reason of his elongated torso. His wobbly caperings are good for many a laugh.

Their efforts will keep them working most of the year round, for there are few, if any, acts like it appearing in vaudeville at the present time.

M. L. A.

ALEXANDRIA

Theatre—Harlem Opera House.
Style—Xylophone Player.
Time—Fourteen minutes.
Setting—In one.

This being a male act, why doesn't this man call himself Alexander?

The stage is dark. A stagehand tries to carry the xylophone and falls all over himself. Gets everything balled up, even dropping the announcement cards and, to make it worse, pulls off the xylophone keys. The supposed musician, in evening clothes, then enters, yells at the confused stage hand and calls for the spotlight, which is forthcoming, but is played on a kitten which has sneaked on stage. Stagehand gets down on all fours and chases kitten.

This is the final straw. Disgusted, the musician quits. Stagehand takes his place. He is a bearcat on jazz, but everybody isn't crazy about a xylophone. After working up his comedy stuff so well, Alexandria ought to be able to play some other kind of an instrument. Good small timer.

H. M.

PHILBRICK AND DEVARU

Theatre—Keeney's.
Style—Singing and comedy.
Time—Ten minutes.
Setting—One.

They open, a man and woman, one appearing from each wing, the man wheeling a baby carriage. The woman asks him if he has a baby in it and he says "not yet." They then go into some comedy talk that wanders hither and yon without rhyme or reason and is very commonplace. After a conglomeration of "nut" stuff, the man sings a medley of choruses and they close seated on a bench in a spotlight, singing from an A B C book which the girl had in her hand-bag and was taking to a niece.

This song is entitled "Uncle Sam's Alphabet," and there are a couple of lines for each letter, each referring to some phase of the war. This bit was well put over, although not well written. It would be a huge hit if a good punch were put into each of the couplets.

This pair should improve their material, after which they may get into the popular houses. At present, the attempts at humor are too far fetched. At one point in the routine the man exhibits a sample of quartz, taken from a gold mine, and then pulls out a bottle of whiskey, stating that this is how the pints are carried.

J. L.

CHARLES LOADER AND CO.

Theatre—Proctor's 58th St.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—One and full stage.

Charles Loader and his company of a man and woman have a comedy sketch which is almost devoid of clever lines. Loader is well suited to his role, but other members of the cast are too mechanical. The playlet has a good theme, but lacks bright dialogue and speed. Loader does fairly good work, but the does not, as yet, appear to be at his best. In due time, no doubt, smoothness of delivery and action will come.

The start sees Loader appear in one. He speaks a few words explaining that it is 3 A. M. and that he is rather shaky on his pins, due to an overindulgence in malt beverages. The drop then rises on a bare full stage setting, as he steps out into the wings. A woman is then seen, who says she is waiting for her husband to come home. Her soliloquy further tells that she is ill. She steps out and in comes the principal through the window. He discovers that he is in the wrong house, and, when he hears the lady telephone for a physician, he decides to impersonate the doctor. The woman's husband enters just as she is in the "doctor's" arms, being examined, and starts an argument. Loader is frank and explains that it was all an accident. It then develops that the woman's husband has been in the home of the principal under similar conditions. Some slap-stick comedy terminates the offering.

I. S.

VIVETTE

Theatre—Proctor's 125th St.
Style—Singing and Talking.
Time—Twelve minutes.
Setting—In one.

Vivette is an attractive little girl of about fourteen or fifteen years old, who has some pretty curls and works in a short frock with black stockings and slippers. She started with a song and then rendered a ballad at the piano. Some patter followed and a song and dance completed the offering.

This girl has a great voice as far as noise is concerned, but, as to quality, it is sadly lacking. Her stories have a few laughs, and her dance is fairly well done. With more life to the act and with some new stories entirely along different lines than those she has, she will go fairly well.

G. J. H.

CHICAGO NEWS

CHICAGO SHOWS PLAYING
TO CAPACITY ATTENDANCE

Patricia Collinge, in "Tillie," Has Established the House Record for Long Runs at the Blackstone Theatre—Many Current Attractions Expected to Continue Well into Summer.

The majority of Chicago attractions are playing to capacity business, and there is a possibility they will continue well into the Summer months.

Guy Bates Post, in "The Masquerader," is in his eighteenth week, but will depart before June 1, in order to take up delayed road bookings.

Patricia Collinge has achieved a record at the Blackstone Theatre, having acted "Tillie" there for fourteen consecutive weeks. This run surpasses any made at this house by any star or attraction.

"Scandal," with Charles Cherry and Francis Larrimore, gallops on at the Garrick, where it is creating quite a demand. It is now in its fourteenth successful week.

Ruth Chatterton, in "Moonlight and Honeysuckle," at Powers, enters its ninth week, but will depart from that playhouse at the end of this month, owing to the fact that its star must go to the Pacific coast for the Summer.

Fritzi Scheff, in "Gloriana," is in her ninth week at the Colonial.

Bertha Kalich is enjoying her sixth week in "The Riddle Woman" at Wood's Theatre.

Willette Kershaw, in "Peggy Behave," is in her fifth week at the Olympic.

"A Prince There Was," at the Grand, enters into its third week, and "The Passing Show," at the Palace Music Hall, is enjoying its second week.

FAIRS SET DATES

The following county fairs have been announced from Springfield, Ill.: Tamara and Cutler, Perry County, Ill., Nov. 6 to 8; Marion, Williamson County, Ill., Oct. 23-25; Aiken, Thompson County, Ill., Oct. 20-25; Thompsonville, Franklin County, Ill., Oct. 20-25; Sesser, Franklin County, Ill., Oct. 20-25; Anna, Union County, Ill., Nov. 13-15; Villa Ridge, Pulaski County, Ill., Oct. 30-31; Evansville, Randolph County, Ill., Nov. 7-8; New Burnside and Vienna, Johnson County, Ill., Nov. 5-8; Rosiclair, Hardin County, Ill., Oct. 24-25; Golconda, Pope County, Ill., Oct. 24-25; Metropolis, Massac County, Ill., Nov. 6-8; Raleigh, Saline County, Ill., Oct. 22-24; Junction, Gallatin County, Ill., Oct. 22-24.

THEATRICAL FOLK PROTECTED

One hundred and six thousand dollars of the funds of the Consumers Packing Company, a sky blue corporation in which many theatrical people had invested, was ordered invested in Victory Loan Liberty Bonds, last week, by Judge Landis. The money represents the total amount of cash assets so far uncovered in the investigation of the company.

WINS CASE AFTER TWENTY YEARS

A jury in Superior Judge David's Court on Friday of last week, awarded Miss Dell Nicholas, a vocalist, a verdict of \$6,500 in her \$50,000 suit against Dr. D. A. K. Steele. Miss Nicholas began suit twenty years ago, alleging her career as an entertainer was ruined through an operation on her throat performed by Dr. Steele.

HENRY MILLER IS HERE

Henry Miller, done for a while with acting "Moliere," has come to Chicago to see Ruth Chatterton act "Moonlight and Honeysuckle," of which he is the producer. He will assemble here the players who will act with him and Miss Chatterton on their tour to the Pacific coast in "A Marriage of Convenience."

WOOLFOLK PIECE OPENS JUNE 8

June 8 will witness the opening of "Honeymoon Town," a musical comedy being exploited by Boyle Woolfolk and written by Will M. Hough, Byron Gay and Felix Rice.

"TISH" COMING TO POWERS

On June 1, it is announced, May Robson will come to Powers Theatre with "Tish," a play made by Edward E. Rose, dramatized from Mary Roberts Rinehart's stories.

"YOU'LL LIKE IT" POSTPONED

The premiere of the Chicago revue, "You'll Like It" has again been postponed until May 22nd, when it is reported it will be prepared to face scrutiny at the Playhouse. The critical illness of B. D. Berg, promoter of the venture, is the cause of the delay.

Harold Bucher, a Texas oil operator with an inflated bank role, is reported to have taken over Berg's interest in the production and Edward Flannagan has been appointed his business representative. Irene Williams, a vaudevillian, has been added to the cast. The company is continuing rehearsals, with the expectation of no more postponements.

HAYMAN GETS FRANCHISE

Edward Hayman, formerly half owner of the Hayman-Cantor Agency, Inc., will re-enter the business of handling acts on his own initiative. He has been granted a franchise to book with the Orpheum Circuit, United Booking Office, Western Vaudeville Managers' Association and the Interstate and affiliated circuits. Lew Cantor will continue his business under his own name.

PLAYING IN SOUTH AMERICA

Word has been received from O. G. Seymour, of Seymour and Dupree, in Buenos Aires, Argentina, telling of a successful engagement being played there at the Casino, by a company of picked American vaudeville acts, composed of the following: Seymour and Dupree, Yuchima, La Marquestia, La Bella Lirio, La Tosco, Miss Renoma, Bennett and Cornell, Mykoff and Vanity, Delmore and Lee, Hubert Dyer and Company.

HAS GOOD CAST

The cast of the Cort Theatre attraction, "I Love You," which opened an engagement here Sunday night is composed of Otto Kruger, Albert Brown, Lewis Broughton, Robert Middlemass, Ruth Towle, Jean Robertson, Margaret Williams, and Helen Spring. The play was written by William le Baron, author of "The Very Idea" and several musical comedy libretti.

FILM MAN IN TROUBLE

A. J. Bodkin, a movie impresario, has come into the toils of the law, through dabbling with alleged oil lands, supposed to be situated in Kansas. The matter has been called to the attention of government and state officials who are investigating the case. Bodkin is alleged to have secured thousands of dollars through his oil scheme.

STOCK AND REPERTOIRE

LEXINGTON THEATRE STOCK
CLOSES AFTER FOUR WEEKS

Company, Backed by Frances Ferne, Leading Lady, Quits with a Loss of \$8,000—Second Stock Failure at That House Within Year.

The Broadway Players, headed by Frances Ferne, closed last Saturday night at the Lexington Theatre after a four weeks' season, which, it is claimed, netted a loss of \$8,000.

The company, backed by Miss Ferne, opened on Easter Monday in "Under Cover" and planned a season which was to run, if not all Summer, until the hot weather closed the house. In the latter event it was intended that the company should reopen in August and continue all of next season.

The company went into the Lexington on a sharing basis. By the arrangement between Manager Grundy, of the house, and the company management, the former was to furnish the theatre, stage hands, ushers, orchestra and lighting. The latter was to furnish the company and productions, after which they were to share the receipts equally.

The opening was to a fair sized house. For the next two or three performances the place was well filled with soldiers.

But, thereafter, the attendance was light.

Miss Fern determined to give the experiment a fair trial, stuck to it. A good class of plays was presented, plays that had had more or less of Broadway reputations. But they seemed to mean nothing, for business failed to pick up and there was a weekly deficit until Miss Ferne decided it was useless to further continue the playing of a losing game. The members of the company were then given time in their notice and closed as above stated.

This is the second time the attempt has been made to run stock at the Lexington. When Grundy became lessee of the house little more than a year ago it was with the idea of running it as a stock production house. But, after a few weeks, the stock failed and the company disbanded.

Since that time, the Chicago Opera Company and several soldier shows have played profitable engagements there. One of the latter class of shows opened in the house this week.

TOLEDO TO HAVE SUMMER CO.

TOLEDO, O., May 19.—The Saxon Players will open a season of Summer stock next Monday at the Auditorium, this city, with "The Brat" as the first bill. The company, engaged through the Pauline Boyle offices, is headed by Mabelle Estelle and includes: Jack Hayden, leading man; Walter Sherwin, second man; James Donlan, George Sharpe, Eugene Fox, Helen Courtney, Marjorie Davis and Edith Douglas. Edwin Vail will be stage director and Harry J. Russell scenic artist. A good list of plays have been secured, "Nothing But the Truth" being announced as the second bill and "Fair and Warmer" the third. The company arrived here today and begin rehearsals tomorrow.

WILL STAY ALL SUMMER

CHICAGO, Ill., May 17.—A stock policy will continue at the Wilson Avenue Theatre throughout the Summer months with a partial reorganization of the company and a revision of its present policy. Only plays that have not been acted here will be staged during the Summer. Ten pieces will be chosen from the following list, "The Unknown Bride," "Her Honeymoon," "Not With My Money," "Mother Carey's Chickens," "Pal o' Mine," "The Woman on the Index," "A Stitch in Time," "Back Home," "Yes or No," "The Woman He Married," "When He Came Back," "The Blue Envelope" and "The Midnight Marriage."

AUTHORS TO HAVE TWO STOCKS

Alonzo Price and Antonio Bufunno, respectively author and composer of "Somebody's Sweetheart," are organizing musical stock companies for Columbus, O., and Hartford, Conn. The company at Columbus is announced to open June 2 and will be seen in two new musical comedies which Price and Bufunno have written. A play by Price and Sidney Toler will also be given its first performance in that city.

SIGNS EDMUND BREESE

SOMERVILLE, Mass., May 19.—Manager McArdle has signed contracts with Edmund Breese, by the terms of which he is to appear as a stock star next week with the Somerville Players, doing his original role in "The Master Mind." This will be Mr. Breese's first appearance in Greater Boston in some time.

HARTFORD GETS MUSICAL CO.

HARTFORD, Conn., May 19.—Parson's Theatre is to be the home of a musical stock this Summer. The company, which will be under the management of W. Stevenson, arrived in town yesterday and began today rehearsals of "Katinka," which will be the opening bill next Monday. The company includes Phil Riley, Louis Cassavant, James Hunter, Alden MacClaskie, Lew Morton, Roy Purviance, Florence Mackey, Irene Rowan, Natalie Lynn, Mary Kilcoyne, and a chorus of twenty-eight. J. Morton is the stage director and Royal Cutler stage manager. "High Jinks," "You're in Love" and other popular musical shows will follow "Katinka."

WASHINGTON GETS SUMMER CO.

WASHINGTON, D. C., May 19.—L. M. Bell and George P. Marshall have secured the Garrick Theatre here for a sixteen weeks' season of summer stock. The company includes Earle Fox, Edward Mackey, Edward Robinson, James Dyrenforth, Werner Richmond, Frank Peck, Laura Walker, Mary Newcomb Edeson, Eileen Wilson, Beatrice Moreland and Rose McDonald, Augustin Glassmire will be the stage director and W. S. Ruge scenic artist. The company opens June 1 in "Upside and Down."

DALLAS HOUSE CHANGES POLICY

DALLAS, Texas, May 19.—The Gaiety Theatre will change its policy from stock to road shows on June 1.

For the last four months the house, under the management of Ray Boazman, has been presenting stock musical tabs, put on by William Hill, of Hill and Edmunds, with Miss Edmunds doing the leads. With the change of policy, Hill will succeed Boazman as manager, and road tabloid shows will be the attractions. The first of these bookings is Roy Hughes' "The Passing Parade."

CUTTER STOCK CHANGES

NORWICH, N. Y., May 14.—Edmund Moses joined the Cutter Stock Company here this week as leading man. Charles Coons, late of the Graham Show, has also joined as stage manager and to play general business. Manager Cutter has added a new vaudeville act known as the Xylo Cutters, a novelty musical act by Wanda, Raymond and Blaisdell. The company is doing splendid business here this week.



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ANENT DR. WISE

So Dr. Stephen S. Wise thinks the theatrical business is "the dirtiest business in America." Well, well, who else would 'ave thunk it? And who should know better than this reverend gentleman who patronizes the "dirty" plays and, possibly, enjoys them, even though he may intimate he doesn't, and then preaches a sermon hurling a nasty diatribe at the more sinned against than sinning producer, playwright and players?

It is quite evident that the Rev. Dr. Wise knows less about the drama than he would have his auditors believe he does. It isn't necessary for him to know what he's talking about. Perhaps he can speak just as well about that regarding which he knows nothing as about subjects in which he is versed.

"The work of moral scavengers and filth producers" is the way this apparently enlightened clergyman characterized those responsible for the play he witnessed. And there must have been a wealth of meaning in his tone when he ingenuously added "I sometimes think there are more people in the theatre than there are in churches and synagogues."

Of course more people attend theatres than churches and synagogues. One doesn't have to be a haranguing clergyman to know that. It's a self-evident fact. People do, however, attend in large numbers the sermons preached weekly by the Rev. Dr. Wise. This is due to the fact that he has established a reputation for speaking on "timely" subjects. It doesn't matter that he very often, as in the present case, doesn't know what he's talking about. It is sufficient for his eager listeners that the reverend gentleman has a "beautiful" forensic manner; that he talks as if he knew what he was discoursing upon, and that they can say "Dr. Wise certainly laced it into the theatres last Sunday." For people do love to hear other people "panned."

We are not so sure, either, but what some of these haranguing clergymen who attend these so-called dirty plays haven't themselves got dirty minds. To the pure all things are pure. And it works the other way also.

If, instead of attacking these so-called dirty plays by calling them dirty names, some of these clergymen would take the trouble of finding out why people don't attend churches and synagogues in larger numbers, they would discover that some

of these plays are really worth while, and that producers, almost without exception, would rather produce "good" plays than any other kind, according to the taste of the public. For, in the last analysis, managers produce and actors play in, plays that the tendencies of the times call for; just as clergymen who are surfeited with the salacious portions of the Bible deem it good policy to preach on salacious modern topics.

TO "JIM" EUROPE

They buried "Jim" Europe the other day, Jim, the "Jazz King" of Broadway. He was only a black man, was Jim—outside—but they laid him away as though he had belonged to the more fortunate race.

Colonel Bill Hayward, white leader of the 369th Infantry, a colored regiment, of which Jim was bandmaster, was there, and so were many other white officers, and, yes, civilians who saw beneath Jim's skin, into his heart, and—loved him.

Jim Europe's funeral was probably the first time a negro has been given a public funeral in the United States. He was such an unusual fellow that he deserved it and more. When we got into the war, Jim didn't have to go. He was married, and had his mother and several sisters to look after. He could have stayed on Broadway, at the dance palaces, like some white band leaders did, and made a neat fortune and be perfectly safe.

Europe wasn't that kind, however. He applied for a commission and jazzed right into the scrimmage, smiling happily. Ask any chap who had been overseas, and he will tell you that jazz music did as much as anything to maintain the morale of the American army; to put pep in the good old gang. Especially it helped the colored men to fight. If there were any better soldiers than Colonel Hayward's regiment the nation has yet to find them. Jim Europe has passed out to that synopated Paradise up yonder, but his band still jazzes on. Hereafter, jazz music will mean more to us than it ever did before.

KNIGHTING OF LAUDER

The Knighting of Harry Lauder, by King George, is an event of more than passing interest to the vaudeville profession, of which Lauder has long been a leading member, and the fact that he is the only one in his calling who has been so honored, adds to its import.

Knighthood came to the popular Scotch comedian because of the great work he did for Britain in the World's War, but this fact in no way lessens the honor that has, through Lauder, been conferred upon vaudeville, or, as it is known in great Britain, variety.

For many years, it has been the custom for the Crown of England to recognize the work done by dramatic actors and managers through the conference on them of Knighthood. In some instances, even, a pension has also been granted. This was the way the Crown had of showing its appreciation of what the recipients had done for the theatre.

But, never before has a vaudeville entertainer come sufficiently within the pale of Kingly favor to merit so distinguished an honor. And, surely, it has rarely, if ever, been so well merited.

The war took from Harry Lauder one upon whom his life was centred—his son. And this great loss only seemed to strengthen his loyalty to his country, if that were possible, for with his loss came renewed efforts on the part of the comedian to aid Britain in the most material way possible—by raising money. It is probable that many a man, during the war talked as frequently to gatherings as did Lauder, but it is a question if any one in Great Britain or America devoted as much time and effort to the cause, or was the means of raising by his individual effort, as much of the sinews of war as this same kilted entertainer, who has probably made more men and women laugh in all parts of the civilized world than any man who ever appeared on the stage.

Sir Harry Lauder is an artist to his finger tips, and a patriot of whom Great Britain and vaudeville may well be proud.

TWENTY-FIVE YEARS AGO

Eddie Talbot died at Washington, D. C. Isidor Witmark sailed for Europe on a vacation trip.

Julia L. (Mrs. Henry C.) Miner, died at New York.

"Gudgeons" was produced at the Empire Theatre, New York.

"Tip," the elephant died at the Central Park, New York, Menagerie, of poison.

The Booth Memorial Monument was dedicated at Mt. Auburn Cemetery, Boston.

Billy Emerson appeared with Hopkins' Trans-Oceanic Company at the California Theatre, San Francisco.

Chanucey Olcott finished his first starring tour, in "Mavourneen," under the management of Gus Pitou.

Jeff De Angelis, John E. Henshaw, Belle Stewart, Lucy Daly, Grace Filkins, Adele Richie, Queenie Vassar, Madge Lessing and Letta Meredith were with "The Passing Show."

SOLDIER THANKS PERFORMERS

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We wish to express our heartiest thanks to the performers who came over here, for their good shows sure help to drive dull care away.

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CHICAGO NEWS

CHICAGO SHOWS PLAYING
TO CAPACITY ATTENDANCE

Patricia Collinge, in "Tillie," Has Established the House Record for Long Runs at the Blackstone Theatre—Many Current Attractions Expected to Continue Well into Summer.

The majority of Chicago attractions are playing to capacity business, and there is a possibility they will continue well into the Summer months.

Guy Bates Post, in "The Masquerader," is in his eighteenth week, but will depart before June 1, in order to take up delayed road bookings.

Patricia Collinge has achieved a record at the Blackstone Theatre, having acted "Tillie" there for fourteen consecutive weeks. This run surpasses any made at this house by any star or attraction.

"Scandal," with Charles Cherry and Francis Larrimore, gallops on at the Garrick, where it is creating quite a demand. It is now in its fourteenth successful week.

Ruth Chatterton, in "Moonlight and Honeysuckle," at Powers, enters its ninth week, but will depart from that playhouse at the end of this month, owing to the fact that its star must go to the Pacific coast for the Summer.

Fritzi Scheff, in "Gloriana," is in her ninth week at the Colonial.

Bertha Kalich is enjoying her sixth week in "The Riddle Woman" at Wood's Theatre.

Willette Kershaw, in "Peggy Behave," is in her fifth week at the Olympic.

"A Prince There Was," at the Grand, enters into its third week, and "The Passing Show," at the Palace Music Hall, is enjoying its second week.

FAIRS SET DATES

The following county fairs have been announced from Springfield, Ill.: Tamaroa and Cutler, Perry County, Ill., Nov. 6 to 8; Marion, Williamson County, Ill., Oct. 23-25; Aiken, Thompson County, Ill., Oct. 20-25; Thompsonville, Franklin County, Ill., Oct. 20-25; Sesser, Franklin County, Ill., Oct. 20-25; Anna, Union County, Ill., Nov. 13-15; Villa Ridge, Pulaski County, Ill., Oct. 30-31; Evansville, Randolph County, Ill., Nov. 7-8; New Burnside and Vienna, Johnson County, Ill., Nov. 5-8; Rosiclair, Hardin County, Ill., Oct. 24-25; Golconda, Pope County, Ill., Oct. 24-25; Metropolis, Massac County, Ill., Nov. 6-8; Raleigh, Saline County, Ill., Oct. 22-24; Junction, Gallatin County, Ill., Oct. 22-24.

THEATRICAL FOLK PROTECTED

One hundred and six thousand dollars of the funds of the Consumers Packing Company, a sky blue corporation in which many theatrical people had invested, was ordered invested in Victory Loan Liberty Bonds, last week, by Judge Landis. The money represents the total amount of cash assets so far uncovered in the investigation of the company.

WINS CASE AFTER TWENTY YEARS

A jury in Superior Judge David's Court on Friday of last week, awarded Miss Dell Nicholas, a vocalist, a verdict of \$6,500 in her \$50,000 suit against Dr. D. A. K. Steele. Miss Nicholas began suit twenty years ago, alleging her career as an entertainer was ruined through an operation on her throat performed by Dr. Steele.

HENRY MILLER IS HERE

Henry Miller, done for a while with acting "Moliere," has come to Chicago to see Ruth Chatterton act "Moonlight and Honeysuckle," of which he is the producer. He will assemble here the players who will act with him and Miss Chatterton on their tour to the Pacific coast in "A Marriage of Convenience."

WOOLFOLK PIECE OPENS JUNE 8

June 8 will witness the opening of "Honeymoon Town," a musical comedy being exploited by Boyle Woolfolk and written by Will M. Hough, Byron Gay and Felix Rice.

"TISH" COMING TO POWERS

On June 1, it is announced, May Robson will come to Powers Theatre with "Tish," a play made by Edward E. Rose, dramatized from Mary Roberts Rinehart's stories.

"YOU'LL LIKE IT" POSTPONED

The premiere of the Chicago revue, "You'll Like It," has again been postponed until May 22nd, when it is reported it will be prepared to face scrutiny at the Playhouse. The critical illness of B. D. Berg, promoter of the venture, is the cause of the delay.

Harold Bucher, a Texas oil operator with an inflated bank role, is reported to have taken over Berg's interest in the production and Edward Flannagan has been appointed his business representative. Irene Williams, a vaudevillian, has been added to the cast. The company is continuing rehearsals, with the expectation of no more postponements.

HAYMAN GETS FRANCHISE

Edward Hayman, formerly half owner of the Hayman-Cantor Agency, Inc., will re-enter the business of handling acts on his own initiative. He has been granted a franchise to book with the Orpheum Circuit, United Booking Office, Western Vaudeville Managers' Association and the Interstate and affiliated circuits. Lew Cantor will continue his business under his own name.

PLAYING IN SOUTH AMERICA

Word has been received from O. G. Seymour, of Seymour and Dupree, in Buenos Aires, Argentina, telling of a successful engagement being played there at the Casino, by a company of picked American vaudeville acts, composed of the following: Seymour and Dupree, Yuchina, La Marquestia, La Bella Lirio, La Tosco, Miss Renoma, Bennett and Cornell, Mykoff and Vanity, Delmore and Lee, Hubert Dyer and Company.

HAS GOOD CAST

The cast of the Cort Theatre attraction, "I Love You," which opened an engagement here Sunday night is composed of Otto Kruger, Albert Brown, Lewis Broughton, Robert Middlemass, Ruth Towle, Jean Robertson, Margaret Williams, and Helen Spring. The play was written by William le Baron, author of "The Very Idea" and several musical comedy libretti.

FILM MAN IN TROUBLE

A. J. Bodkin, a movie impresario, has come into the toils of the law, through dabbling with alleged oil lands, supposed to be situated in Kansas. The matter has been called to the attention of government and state officials who are investigating the case. Bodkin is alleged to have secured thousands of dollars through his oil scheme.

STOCK AND REPERTOIRE

LEXINGTON THEATRE STOCK
CLOSES AFTER FOUR WEEKS

Company, Backed by Frances Ferne, Leading Lady, Quits with a Loss of \$8,000—Second Stock Failure at That House Within Year.

The Broadway Players, headed by Frances Ferne, closed last Saturday night at the Lexington Theatre after a four weeks' season, which, it is claimed, netted a loss of \$8,000.

The company, backed by Miss Ferne, opened on Easter Monday in "Under Cover" and planned a season which was to run, if not all Summer, until the hot weather closed the house. In the latter event it was intended that the company should reopen in August and continue all of next season.

The company went into the Lexington on a sharing basis. By the arrangement between Manager Grundy, of the house, and the company management, the former was to furnish the theatre, stage hands, ushers, orchestra and lighting. The latter was to furnish the company and productions, after which they were to share the receipts equally.

The opening was to a fair sized house. For the next two or three performances the place was well filled with soldiers.

But, thereafter, the attendance was light.

Miss Fern determined to give the experiment a fair trial, stuck to it. A good class of plays was presented, plays that had had more or less of Broadway reputations. But they seemed to mean nothing, for business failed, to pick up and there was a weekly deficit until Miss Ferne decided it was useless to further continue the playing of a losing game. The members of the company were then given time in their notice and closed as above stated.

This is the second time the attempt has been made to run stock at the Lexington. When Grundy became lessee of the house little more than a year ago it was with the idea of running it as a stock production house. But, after a few weeks, the stock failed and the company disbanded.

Since that time, the Chicago Opera Company and several soldier shows have played profitable engagements there. One of the latter class of shows opened in the house this week.

TOLEDO TO HAVE SUMMER CO.

TOLEDO, O., May 19.—The Saxon Players will open a season of Summer stock next Monday at the Auditorium, this city, with "The Brat" as the first bill. The company, engaged through the Pauline Boyle offices, is headed by Mabelle Estelle and includes: Jack Hayden, leading man; Walter Sherwin, second man; James Donlan, George Sharpe, Eugene Fox, Helen Courtney, Marjorie Davis and Edith Douglas. Edwin Vail will be stage director and Harry J. Russell scenic artist. A good list of plays have been secured. "Nothing But the Truth" being announced as the second bill and "Fair and Warmer" the third. The company arrived here today and begin rehearsals tomorrow.

WILL STAY ALL SUMMER

CHICAGO, Ill., May 17.—A stock policy will continue at the Wilson Avenue Theatre throughout the Summer months with a partial reorganization of the company and a revision of its present policy. Only plays that have not been acted here will be staged during the Summer. Ten pieces will be chosen from the following list, "The Unknown Bride," "Her Honeymoon," "Not With My Money," "Mother Carey's Chickens," "Pal o' Mine," "The Woman on the Index," "A Stitch in Time," "Back Home," "Yes or No," "The Woman He Married," "When He Came Back," "The Blue Envelope" and "The Midnight Marriage."

AUTHORS TO HAVE TWO STOCKS

Alonzo Price and Antonio Bufunno, respectively author and composer of "Somebody's Sweetheart," are organizing musical stock companies for Columbus, O., and Hartford, Conn. The company at Columbus is announced to open June 2 and will be seen in two new musical comedies which Price and Bufunno have written. A play by Price and Sidney Toler will also be given its first performance in that city.

SIGNS EDMUND BREESE

SOMERVILLE, Mass., May 19.—Manager McArdle has signed contracts with Edmund Breese, by the terms of which he is to appear as a stock star next week with the Somerville Players, doing his original role in "The Master Mind." This will be Mr. Breese's first appearance in Greater Boston in some time.

HARTFORD GETS MUSICAL CO.

HARTFORD, Conn., May 19.—Parson's Theatre is to be the home of a musical stock this Summer. The company, which will be under the management of W. Stevenson, arrived in town yesterday and began today rehearsals of "Katinka," which will be the opening bill next Monday. The company includes Phil Riley, Louis Cassavant, James Hunter, Alden MacClaskie, Lew Morton, Roy Purviance, Florence Mackey, Irene Rowan, Natalie Lynn, Mary Kilcoyne, and a chorus of twenty-eight. J. Morton is the stage director and Royal Cutler stage manager. "High Jinks," "You're in Love" and other popular musical shows will follow "Katinka."

WASHINGTON GETS SUMMER CO.

WASHINGTON, D. C., May 19.—L. M. Bell and George P. Marshall have secured the Garrick Theatre here for a sixteen weeks' season of summer stock. The company includes Earle Fox, Edward Mackey, Edward Robinson, James Dyrenforth, Werner Richmond, Frank Peck, Laura Walker, Mary Newcomb Edeson, Eileen Wilson, Beatrice Moreland and Rose McDonald. Augustin Glassmire will be the stage director and W. S. Ruge scenic artist. The company opens June 1 in "Upside and Down."

DALLAS HOUSE CHANGES POLICY

DALLAS, Texas, May 19.—The Gaiety Theatre will change its policy from stock to road shows on June 1.

For the last four months the house, under the management of Ray Boazman, has been presenting stock musical tabs, put on by William Hill, of Hill and Edmunds, with Miss Edmunds doing the leads. With the change of policy, Hill will succeed Boazman as manager, and road tabloid shows will be the attractions. The first of these bookings is Roy Hughes' "The Passing Parade."

CUTTER STOCK CHANGES

NORWICH, N. Y., May 14.—Edmund Moses joined the Cutter Stock Company here this week as leading man. Charles Coons, late of the Graham/Show, has also joined as stage manager and to play general business. Manager Cutter has added a new vaudeville act known as the Xylo Cutters, a novelty musical act by Wanda, Raymond and Blaisdell. The company is doing splendid business here this week.



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ANENT DR. WISE

So Dr. Stephen S. Wise thinks the theatrical business is "the dirtiest business in America." Well, well, who else would 'ave thunk it? And who should know better than this reverend gentleman who patronizes the "dirty" plays and, possibly, enjoys them, even though he may intimate he doesn't, and then preaches a sermon hurling a nasty diatribe at the more sinned against than sinning producer, playwright and players?

It is quite evident that the Rev. Dr. Wise knows less about the drama than he would have his auditors believe he does. It isn't necessary for him to know what he's talking about. Perhaps he can speak just as well about that regarding which he knows nothing as about subjects in which he is versed.

"The work of moral scavengers and filth producers" is the way this apparently enlightened clergyman characterized those responsible for the play he witnessed. And there must have been a wealth of meaning in his tone when he ingenuously added "I sometimes think there are more people in the theatre than there are in churches and synagogues."

Of course more people attend theatres than churches and synagogues. One doesn't have to be a haranguing clergyman to know that. It's a self-evident fact. People do, however, attend in large numbers the sermons preached weekly by the Rev. Dr. Wise. This is due to the fact that he has established a reputation for speaking on "timely" subjects. It doesn't matter that he very often, as in the present case, doesn't know what he's talking about. It is sufficient for his eager listeners that the reverend gentleman has a "beautiful" forensic manner; that he talks as if he knew what he was discoursing upon, and that they can say "Dr. Wise certainly laced it into the theatres last Sunday." For people do love to hear other people "panned."

We are not so sure, either, but what some of these haranguing clergymen who attend these so-called dirty plays haven't themselves got dirty minds. To the pure all things are pure. And it works the other way also.

If, instead of attacking these so-called dirty plays by calling them dirty names, some of these clergymen would take the trouble of finding out why people don't attend churches and synagogues in larger numbers, they would discover that some

of these plays are really worth while, and that producers, almost without exception, would rather produce "good" plays than any other kind, according to the taste of the public. For, in the last analysis, managers produce and actors play in, plays that the tendencies of the times call for; just as clergymen who are surfeited with the salacious portions of the Bible deem it good policy to preach on salacious modern topics.

TO "JIM" EUROPE

They buried "Jim" Europe the other day, Jim, the "Jazz King" of Broadway. He was only a black man, was Jim—outside—but they laid him away as though he had belonged to the more fortunate race.

Colonel Bill Hayward, white leader of the 369th Infantry, a colored regiment, of which Jim was bandmaster, was there, and so were many other white officers, and, yes, civilians who saw beneath Jim's skin, into his heart, and—loved him.

Jim Europe's funeral was probably the first time a negro has been given a public funeral in the United States. He was such an unusual fellow that he deserved it and more. When we got into the war, Jim didn't have to go. He was married, and had his mother and several sisters to look after. He could have stayed on Broadway, at the dance palaces, like some white band leaders did, and made a neat fortune and be perfectly safe.

Europe wasn't that kind, however. He applied for a commission and jazzed right into the scrimmage, smiling happily. Ask any chap who had been overseas, and he will tell you that jazz music did as much as anything to maintain the morale of the American army; to put pep in the good old gang. Especially it helped the colored men to fight. If there were any better soldiers than Colonel Hayward's regiment the nation has yet to find them.

Jim Europe has passed out to that synopated Paradise up yonder, but his band still jazes on. Hereafter, jazz music will mean more to us than it ever did before.

KNIGHTING OF LAUDER

The Knighting of Harry Lauder, by King George, is an event of more than passing interest to the vaudeville profession, of which Lauder has long been a leading member, and the fact that he is the only one in his calling who has been so honored, adds to its import.

Knighthood came to the popular Scotch comedian because of the great work he did for Britain in the World's War, but this fact in no way lessens the honor that has, through Lauder, been conferred upon vaudeville, or, as it is known in great Britain, variety.

For many years, it has been the custom for the Crown of England to recognize the work done by dramatic actors and managers through the conference on them of Knighthood. In some instances, even, a pension has also been granted. This was the way the Crown had of showing its appreciation of what the recipients had done for the theatre.

But, never before has a vaudeville entertainer come sufficiently within the pale of Kingly favor to merit so distinguished an honor. And, surely, it has rarely, if ever, been so well merited.

The war took from Harry Lauder one upon whom his life was centred—his son. And this great loss only seemed to strengthen his loyalty to his country, if that were possible, for with his loss came renewed efforts on the part of the comedian to aid Britain in the most material way possible—by raising money. It is probable that many a man, during the war talked as frequently to gatherings as did Lauder, but it is a question if any one in Great Britain or America devoted as much time and effort to the cause, or was the means of raising by his individual effort, as much of the sinews of war as this same kilted entertainer, who has probably made more men and women laugh in all parts of the civilized world than any man who ever appeared on the stage.

Sir Harry Lauder is an artist to his finger tips, and a patriot of whom Great Britain and vaudeville may well be proud.

TWENTY-FIVE YEARS AGO

Eddie Talbot died at Washington, D. C. Isidor Witmark sailed for Europe on a vacation trip.

Julia L. (Mrs. Henry C.) Miner, died at New York.

"Gudgeons" was produced at the Empire Theatre, New York.

"Tip," the elephant died at the Central Park, New York, Menagerie, of poison.

The Booth Memorial Monument was dedicated at Mt. Auburn Cemetery, Boston.

Billy Emerson appeared with Hopkins' Trans-Oceanic Company at the California Theatre, San Francisco.

Chanucey Olcott finished his first starring tour, in "Mavourneen," under the management of Gus Pitou.

Jeff De Angelis, John E. Henshaw, Belle Stewart, Lucy Daly, Grace Filkins, Adele Richie, Queenie Vassar, Madge Lessing and Letta Meredith were with "The Passing Show."

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BURLESQUE

BIG SALARIES OFFERED FOR CHORUS GIRLS

MANAGERS WANT THE BEST

In their desire to procure chorus girls for next season, burlesque managers and owners are offering better inducements than were ever given before.

Barney Gerard is offering girls \$22 a week, no half salaries, all wardrobe and sleepers furnished. He will also give girls a half week salary during rehearsals, fares to the opening point and return.

"Beef Trust" Billy Watson is offering a big inducement to girls for his Columbia Circuit show next season, "The Parisian Whirl." He will pay the girls \$25 a week, no half week's salaries, and their fares to the opening point.

Hurtig and Seamon are making an attractive offer for the right girls next season. They will pay \$22.50 a week, with no half salaries. All sleepers and wardrobe are furnished by the firm. Fares are to be paid to the opening point and back from the closing point, and they will pay a bonus of \$50 to every girl who will play out her contract to the end of the season.

With offers like the above there is no reason why girls from other branches of show business should hesitate to go with a burlesque show, when they take into consideration that they have in the neighborhood of forty weeks' work, without any lay-offs. This is much different than going out with a show that plays a lot of one-nighters or going with a musical show that will require six or eight weeks' rehearsals before the opening and then, if not a success, closes.

TAKING INTEREST IN OUTING

Tickets for the Burlesque Club's outing were mailed to each member of the club by Secretary Will Roehm last week. More interest seems to be centered in this outing by the various members than in any of the previous affairs.

James J. Williams, of the Globe Transfer Company, has donated a silver loving cup to the winning ball team. He is also going to furnish a pig for the greased pig race. There will be several other prizes given by members of the club.

There will be another big night at the club house on May 28, called the "Victory Social." A large gathering is expected, as all the shows will be closed then and most of the members will be in town.

SIEDES OUT OF HOSPITAL

WATERBURY, Conn., May 19.—Jes Siedes, of Poli's Theatre, who has been connected with many burlesque shows, has just been discharged from St. Mary's Hospital where he was confined for several weeks due to a nervous breakdown. He is resting in the country for a few weeks.

BEDINI CHANGES CAST

Several changes in the cast of Jean Bedini's "Peek-a-Boo" show, at the Columbia, have been announced. Harlan Knight, Vittorio and Georgetto, Ben Harney and Ben Grinnell will close with the show.

ALICE LAZAR BREAKS DOWN

Alice Lazar, who was compelled to close with the "Sporting Widows" early last week on account of a nervous breakdown, will leave New York Saturday for Mt. Clemens for a long rest.

GETS A RUN IN BOSTON

BOSTON, Mass., May 19.—The "Maids of America" will have a run at the Gayety, this city, commencing June 2.

MAURICE CAIN ADVANCES

After twenty-two years on the road ahead and back, with various kinds of theatrical attractions, Maurice Cain will, in the future, remain in New York. He has been appointed general manager of the firm of Hurtig and Seamon, and will have charge of all this firm's shows and houses throughout the country. He started on his new job Monday.

Cain has been manager of several of Hurtig and Seamon's shows during the last five years, previous to that being ahead of several of their attractions.

BERTRAND OPENS SHOW

Bert Bertrand opened in Woonsocket, Mass., Monday in a musical show, called "All Aboard." He will play about six weeks through New England before he returns to New York for rehearsal. Gertie Ralston, Frank Hanscom and Jack Mackey are also in the company, which carries eight girls.

ENNIS GETS NEW JOB

WASHINGTON, D. C., May 17.—Joe Ennis, former advance man of the "Burlesque Review," is now the advertising agent of the Lyceum, this city. Max Fletcher, formerly agent of the Hagenback-Wallace Shows, who has just returned from France, is his assistant.

LEAVE NAT. WINTER GARDEN

Hallie Dean, Ruth De Nice, Arthur Putnam and Dave Shaffin closed at the National Winter Garden last week. Don Clark, who has been producing the shows at this house the last few weeks, is now doing the straight. Billy McIntyre also opened Monday.

SAM DODY IS WITNESS

CLEVELAND, O., May 16.—Samuel Dody, who is appearing this week at the Star Theatre, who was a witness in the crime probe yesterday, testified before the grand jury today that his life had been threatened last night, following his testimony in court.

"RAGS" MURPHY MARRIES

Frank ("Rags") Murphy, comedian of the "Monte Carlo Girls," was married recently in Baltimore to Helen Ray, a member of the chorus of the same show.

EDWARDS TO STAY IN N. Y.

Charles Edwards, who is doing the advance work for Harry Hastings' Big Show this season, will remain in New York next season as manager of Hastings' office.

PRIMA DONNA GETS DIVORCE

CHICAGO, Ill., May 15.—Elva Grieves, prima donna of the Pat White Show, was granted an absolute divorce from her husband in this city recently.

RE-SIGNED BY HASTINGS

Margerie Mandeville and Hazel Lorraine have been re-signed by Harry Hastings for his "Big Show" next season.

A. B. C. MEETS JUNE 6

A meeting of the board of directors of the American Burlesque Circuit has been called for Friday, June 6.

HAYES SIGNS WITH KROUSE

Dave Krouse has signed Edmond Hayes for his show on the American Burlesque Circuit next season.

CRESCENT MAY RE-OPEN

It is reported that the Crescent will again re-open shortly as a burlesque stock house.

YORKVILLE TO RUN BURLESQUE IS REPORT

HURTIG & SEAMON NAMED

That Hurtig and Seamon will operate the Yorkville Theatre next season as a burlesque house was persistently rumored, last week, together with the report that the Columbia attractions will play there. But, despite the frequency of the rumor, both Sam Scribner, general manager of the Columbia Amusement Company, and Joe Hurtig, said that they knew nothing about it. Danny Davenport was mentioned as the man who would be assistant manager of the house and Marty Seamon is said to be the treasurer picked.

The Yorkville is centrally located on the East Side of New York on Eighty-sixth street, near Lexington avenue. There is a subway station at the corner and a number of other car lines just as near.

The American Burlesque Association booked their attractions at this house several years ago, but the business was not very good and they did not renew the contract the following season.

Conditions are different now and, with the attractions that are offered by the Columbia Circuit, there is no doubt but what it would be a paying proposition for both the firm of Hurtig and Seamon and the shows. It would also give that circuit another house in New York.

LA VAN PLAYING VAUDE

Harry S. La Van, who closed his season with Al Reeves' show in Pittsburgh, recently, is playing vaudeville in an act called "The Overseas Honeymoon." He is working in the Middle West. La Van will be a cofeature with Reeves' Show again next season.

BILLIE DAVIES LOSES FATHER

PHILADELPHIA, Pa., May 20.—William F. Davies, father of Billie Davies, of the "Girls from Joyland" company, died at his home here May 5 from complication of diseases. He was fifty-six years of age at the time of his death.

MABELLE MORGAN RETURNING

ADELAIDE, Australia, May 16.—Mabelle Morgan, well known burlesque prima donna, who is playing at Fuller's Theatre here, will return to the United States in time for the coming burlesque season.

SIGNS RUTH ADDINGTON

Ike Weber has booked Ruth Addington with the "Social Follies" for the balance of the season and also for next season. She replaces Mina Scholl.

MINSKY IS IN FLORIDA

Abe Minsky, of the National Winter Garden, is spending a few weeks' vacation in Florida. He will return to New York next week.

HASTINGS SIGNS HOWARD

Harry Hastings has signed Ben Howard, the Hebrew comedian, for one of his American Circuit shows next season.

KITTY WARREN RE-SIGNS

Tom Sullivan has re-signed Kitty Warren, the soubrette of his "Monte Carlo Girls" for next season.

"PEEK-A-BOO" OPENS SUMMER SEASON AT COLUMBIA THEATRE

Opening its Summer run at the Columbia Monday afternoon in a blaze of glory, Jean Bedini's "Peek-A-Boo," a light, breezy musical show, won favor with the audience. Heavy applause showed its approval of Bedini's latest endeavor.

From a scenic standpoint, the show equals some of the best Broadway productions and the whole piece stands out prominently as a great burlesque offering. Each of its eight sets of scenery is most elaborate. The color scheme of each is in harmony with the costumes worn by the principals and chorus, and pleases the eye. The light effects are correspondingly good.

Bedini has costumed his show with excellent taste and his selection of designs is quite in keeping with and suitable to the warm weather. Some of the costumes are light Summer frocks, while others are of the "Follies" type.

The numbers have been staged carefully and the girls, who are youthful and pretty, work well and dance gracefully. They surely are an attractive lot who lend an air of freshness to the show.

There is no plot to "Peek-A-Boo," which is just a mixed up lot of comedy and specialties. But, in its entirety, it is a real Summer show. It is never tiresome, but holds interest all the way through. Everyone worked hard to get the show over and while there are a few places that need fixing, they will no doubt be attended to after a few performances.

The comedy was well taken care of by Bobby Clark, Paul McCullough, Joe Cook, Harry Kelso and Jim De Forest. In Clark and McCullough, Bedini has a great team of comedians. They are hard and conscientious workers, and in their well-known "bum" characters, they seemed funnier than ever in this show. Clark is a most capable comedian and his peculiar way of working was greatly enjoyed. His partner did much to aid him in the way he "fed" him. McCullough was also funny, his facial expressions and his style being most amusing.

Joe Cook is one of those natural comedians, who is just funny because he cannot help being so. Everything he does gets a laugh.

Harry Kelso does an eccentric comedy character in the first part and is very amusing. He carries the part out exceptionally well. He does a light comedy bit in the second part that will get a lot of laughs anywhere.

Jim De Forest, as a "rube," handled the part very well. His dialect was good, as was also his make-up.

Joe Kelso does a straight and took care of everything he had to do with credit. He dresses well and reads lines nicely.

Ben Harney, as the proprietor of a circus, had little to do and one could hardly judge his capabilities in this show.

Harlan E. Knight did a village "boob" and Ben Grinnell a Frenchman.

Frankie James is the prima donna. Miss James is a fine looking young woman with a good voice. She knows how to put a number over and has a pleasing personality. Her wardrobe is very attractive.

May Meyers, the ingenue, looks very pretty from the front. She did very well with her numbers and showed some very pretty gowns.

Lillian McNeil is a very clever dancer. She offered several styles of stepping during the performance. While not possessing much of a voice, she makes up for it by her dancing and sweetness. She displayed some pretty dresses.

Lala Selbini, a shapely and attractive little French woman, appeared in a number of scenes and took care of her end very nicely. She is of a pleasing brunette type, looks well and wears attractive costumes.

A pretty and cute little soubrette is Emmy Barbler. Lovely to look at, this little lady was a success in all her numbers, and, in fact, in all she did. Her dresses have been tastefully designed.

The fun started when Clark and McCullough made their appearance. They put over a good parody that was well liked. The comedy band was a big laugh. Clark, McCullough, Harry Kelso and De Forest were in it and kept the audience in an uproar all the time they were on. It is a great comedy bit.

Miss James then did well in a specialty in which she offered one song.

The "Rube Wedding" number was elaborately staged with most of the principals on, backed up by the chorus. Miss Meyers put the number over very well and looked pretty as the bride.

Joe Cook offered his vaudeville specialty in one, in which he burlesqued a whole vaudeville show. It is a corking good act and was a sure-fire hit Monday.

The circus scene, which was very realistic in setting and surroundings, opened with the Balzar Sisters doing their iron jaw act. It was well received.

Cook and McCullough clowned around

(Continued on page 25)

Burlesque News Continued on Page 25

MELODY LANE

AUSTRALIA WANTS AMERICAN MUSIC

Frank Alberts, Sydney Publisher, in New York Securing Rights to Distribute Yankee Tunes in Antipodes

Frank Alberts, of the Australian music house of J. Alberts & Son, is in New York, on his way to London. The Alberts house represents many of the American publishing concerns in the Antipodes, and Mr. Alberts is renewing contracts with the old firms as well as signing up many of the new companies which have been formed since Mr. Alberts' last visit to America, several years ago.

Australia, according to Mr. Alberts, has not enjoyed the big music boom felt in England during the war. On the contrary business of all sorts has suffered, and that of music has been no exception. Australia, on account of its great distance from the actual scene of war, had no opportunity to share in the big munition and other industrial activities which took on such a boom in England and the United States.

With the signing of the armistice and gradual return to normal business conditions, however, Mr. Alberts stated that he looks forward to a prosperous music year.

The theatrical business was showing great gains until the influenza reached Australia and that paralyzed everything. So late was the epidemic in reaching the Antipodes that it was believed that a complete escape had been made, but at the time Mr. Alberts left home the entire country was in its grip.

He will remain in this country for several weeks prior to sailing for England, and plans to return home via New York.

WABASH CONTROVERSY STILL ON

The controversy started by Jay Kaufman, a column writer on *The Globe*, over the authorship of Paul Dresser's famous "Wabash" song is still on, kept alive by Kaufman, who, in spite of numerous letters from Dresser's friends, insists that the lyrics was written by Theodore Dreiser, the novelist.

In answering a letter regarding the song sent by Theodore F. Morse, Kaufman, in his paper recently stated that he still holds that the first verse and chorus of the number was written by the novelist.

Kaufman's knowledge of songs and their writers is slight, and in the "Wabash" matter he is treading on dangerous grounds in so far as Morse is concerned. Morse, in spite of his youthful appearance and benign countenance, is an old and wise bird, and he knows a lot about music in general and the "Wabash" in particular.

If he once gets up in the air and starts talking for publication, the column writer will learn something about the "Wabash" and any claimant to its authorship that will keep him off songwriting disputes for all time.

ELTINGE IN MALE ATTIRE

Julian Eltinge, who is with his show in Buffalo this week, is appearing on the stage in male attire for the first time in his career. He is also doing his familiar impersonations, but the work in street attire has given rise to the rumor that he is considering offering a straight song and story act. Phil Kornheiser, one of the first to catch the great impersonator in the new role, got his ear and succeeded in getting the new song "Friends" in his new act.

AL. HAASE OUT OF ARMY

Al. Haase, who received his discharge from the army recently, has been doing excellent work with the McKinley Music Company. He has done much to popularize in the East the two songs, "Sweet Hawaiian Moonlight" and "You Can Have It, I Don't Want It."

GUMBLE WINS "BUBBLE" FIGHT

Mose Gumble is back in town, greatly elated over winning a three days' fight to keep the Remick "Bubble" song in the Shubert "Passing Show" production at the Palace Theatre in Chicago.

"I'm Always Blowing Bubbles," the new Remick song, was to be introduced in the show in connection with an elaborate bubble setting, the singer appearing in the middle of a big electric globe which whirled through space at a remarkable rate of speed. The song was already to go in when J. J. Shubert learned that the number was unrestricted and had been sung in the vaudeville theatres and immediately registered a strong objection. Frank Clark, of the Waterson firm, then arrived on the scene with a specially written bubble song and the battle started. For three days the music men argued and pled. First one song was rehearsed and then the other, and finally the Waterson song was accepted. Rehearsals went on, and the music men left the theatre, the matter apparently having been settled.

The show opened according to schedule, the time for the bubble scene arrived, the orchestra picked up the introduction and the singer in the whirling globe commenced to sing. It was the Remick song! Mose, with a smile on his face, listened to its melodious strains, and, after receiving the assurances that the song would remain in the piece, strolled over to his hotel, packed his grip and returned to New York.

Several stories are going the rounds as to just when and how the song change occurred. Mose won't tell.

MILLS HAS A SONG HIT

Kerry Mills, whose name has been associated with so many song and instrumental hits, has a new one just off the press which is attracting so much attention in musical circles that he has been offered a big cash sum for it.

It is entitled "Tokio," and it has all the style and infectious melody which made the old Mills songs famous. It is issued as a song and instrumental number, is a great fox trot, and scores of the orchestras along Broadway are featuring it.

FEIST SONG IN ARMY DRIVE

The Feist song, "Salvation Lassie Of Mine," is being prominently featured in connection with the big Salvation Army drive, which began on Sunday, and is to be continued throughout the week. In the theatres and other places where the drive is in full swing, the song is being sung by scores of capable singers. It is meeting with much success with all, and as a result is taking on much added popularity.

"I FOUND YOU" FEATURED

"I Found You," the new Gilbert and Friedland song, is being featured by a number of the best singing acts, all of which are scoring big with it. Among the acts which are using it are Renard and Jordan, Hackett and Francis, and Simon Neary of the "Hands Across the Sea" offering.

VON TILZER SONGS IN "FOLLIES"

Harry Von Tilzer has two big song hits in the Ziegfeld Follies production on the Amsterdam roof. They are, "Oh! How She Can Sing," rendered by Green and Blyther, and "No Time for the Blues," sung by Van and Schenck.

GOLD MAKING PLAYER ROLLS

Joe Gold, the song writer and pianist, is at the Connors Music Roll factory for the next two weeks, making player roll reproductions of some of his compositions.

"FRIENDS" GETS A BIG PLAY

At practically every one of the local big time houses this week the song "Friends" is being featured.

FRIEDLAND OUT OF PUBLISHING COMPANY

Retires from Gilbert & Friedland Co. Max Silver Purchasing His Stock—Firm Name to Be Continued

On Monday Anatol Friedland, of the music publishing house of Gilbert & Friedland, Inc., turned his stock in the corporation over to Maxwell Silver, the general manager of the company, and retired from the music publishing business.

The Gilbert & Friedland Co. was formed nearly two years ago, and in that short period of time has successfully launched a number of songs and instrumental publications. Prior to forming the publishing company, Gilbert and Friedland were songwriting partners for a number of years and turned out many hits. They were connected with the house of Jos. W. Stern & Co., Friedland as composer and Gilbert in the capacity of lyric writer and manager of the professional department.

They appeared together in vaudeville, and have played all of the big houses from New York to the coast. The act was a success everywhere, and recently at the conclusion of their engagement at one of the New York houses the announcement was made that in future Gilbert would continue in vaudeville with another partner, while Friedland would devote his entire time to composition and the publishing business.

This was the first intimation that any differences between them had arisen, and their vaudeville separation was soon followed by a story that they were unable to agree in business as well as on the stage.

A price was agreed upon, and on Monday Friedland retired from the company, and Max Silver, for the past year general manager of the house, succeeded him. Silver, who has had long experience in the music business, has been very successful with the Gilbert & Friedland Co., and has done valuable work for the house. The amount said to be paid Friedland for his interest was \$25,000, Silver taking over all of Friedland's stock in the corporation.

The business will be continued under the old name with L. Wolfe Gilbert at its head.

Friedland has not announced his plans for the future, but will probably devote his time to composition in addition to appearing in vaudeville.

WITMARK MEN IN CONVENTION

A convention of the various office managers of the M. Witmark & Sons' house was held in New York last week. All of the offices were represented, including those in Los Angeles and California. The week was given over to executive sessions and the boys were entertained at shows and other affairs in the evening.

Among those who attended were Al. Brown, San Francisco; Mike McCarthy, Minneapolis; Thos. J. Quigley, Chicago; Ed. Edwards, Philadelphia; Jack Lahey, Boston; C. Carpenter, Detroit; Gabe Nathan, Los Angeles; Doc Howard, Cincinnati; H. McClure, St. Paul; Hal King, Kansas City; Al. Worth, Cleveland; Fred Harrison, Pittsburgh; Jack Crowley, Providence; Ben Burke, Baltimore; Jos. Mann, Denver; Jos. B. Kenny, St. Louis.

DAY RETURNING TO ENGLAND

Fred Day, of the English music house of Francis, Day & Hunter, will sail for home the latter part of this month. Day, on his visit to America, has closed contracts for the representation in England of a number of prominent music houses.

FEIST BUYS KENDIS SONG

Leo Feist, Inc., has purchased the Kendis & Brockman song, "I Know What It Means To Be Lonesome." The number is by James Kendis, James Brockman and Nat Vincent.

HOW RICE LOST A FORTUNE

Under the title of "How a Canadian Soldier Lost a Fortune," the Authors' and Composers' Association of Canada has published and is widely circulating an eight-page pamphlet describing the manner in which Lieut. Gitz Rice lost the phonograph royalties on the song, "Dear Old Pal of Mine."

Rice is a Canadian, and the Columbia Phonograph Company, taking advantage of the fact that Canada has not a copyright law which gives United States composers a royalty on their mechanically reproduced compositions, refused to pay Rice's publishers a royalty on the sale of the records of "Pal of Mine."

"Pal of Mine" is a big selling success, both in its published form and on the records, and Rice, on account of his Canadian birth, has in reality lost a small fortune.

The Authors' Society of Canada is using this fact as a strong argument to secure the passage of a new act.

BALL'S NEW SONG HIS BEST

Many musical people are of the opinion that "Dear Little Boy Of Mine" is the best ballad Ernest R. Ball ever wrote. It is being successfully rendered by legions of singers. Carmen Levy, a charming soprano, is scoring her greatest success with this song. She has a really wonderful voice, and her singing of "Dear Little Boy Of Mine" is well nigh perfect. M. Witmark & Sons are the publishers.

WALKER TO REMAIN IN FRANCE

Raymond Walker, the song writer, who has been in France for the past year, entertaining soldiers, expects to remain abroad until the last American soldier leaves.

Walker filed his resignation and planned to return to America early this month, but a shortage of pianists in the entertaining units caused him to withdraw it.

COOPER'S SINGLE A HIT

Harry Cooper's single, which he is showing in the local houses, is improving weekly, and at the Alhambra scored a decided hit. One of the features of the act is his singing of new numbers as well as the old favorites. "Friends," one of the latest to be heard in the offering, is a big hit with him.

GERARD BACK FROM FRANCE

Dick Gerard, the songwriter, is back from France, after a year's absence. Gerard, who in "Sweet Adeline" has one of the country's biggest popular hits to his credit, has done little in the way of writing for the past five or six years, but is planning to return to the song business.

ENTERPRISE BALL IN JUNE

The ball and entertainment to be given by the Enterprise Music Association, an organization of employees of the Enterprise Music Supply Co., will be held on the evening of June 9 at the Hotel McAlpin.

POPULAR SONG IN PRODUCTION

Bernard Granville is planning to introduce the new song, "The Best Thing That Came from France," in the new musical production which Boyle Wolfolk is to present in Chicago this season. Meyer Cohen publishes the number.

BERT FELDMAN IN NEW YORK

Bert Feldman, the London music publisher, arrived in New York this week. Feldman, who represents a number of American publishers in England, has not been in America in nearly eight years.

MORRIS BACK WITH REMICK

Melville Morris, who for several months has been connected with the professional department of the Leo Feist, Inc., house, is back with Jerome H. Remick & Co.

She Brought Doughnuts to the Doughboys and Pr

SALVATION LASS

By "CHICK" STORY and JACK CADDIAN

A Sure Pop, 100-to-1 Bet!

FRIENDS

Greatest Ballad Hit In Years!

Words By HOWARD JOHNSON and GEO. W. MEYER
Music by JOS. H. SANTLY

Just to think of her brings a smile to your face

HEART BREAKING BABY DOLL

She even made Philadelphia gay
By CLIFF HESS and SIDNEY D. MITCHELL

The lure of mysterious
with live Amer

CHO

(HE CAME FROM H

By HAROLD W

The new song hit they're and
humming and whiling

Exceptional Novelty Rag Song! Better ha

ANYTHING IS NICE IF COM

Words by GRANT CLARKE

Mus by

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre Building

SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Place

ST. LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building

CHICAGO
Grand Opera House Building

LEO. FIS
711 SEVENTH A
A Stone's Throw From the Palace The

NOTE NEW NEW YORK ADDRESS

ant Proved Herself a Sister to the Red Cross Girl

ASSIE OF MINE

DICAN, writer of "Rose of No Man's Land"

erous China, blended
American pep!

ONG

RON HONG KONG)

RON WEEKS

y're dancing and singing and
whirling everywhere

First Feist Hit From Our New Home

FRIENDS

Lyricaly Beautiful. Melodiously Wonderful.

Words by HOWARD JOHNSON and GEO. W. MEYER

Music by JOS. H. SANTLY

NOTE—We are giving this song a double play in this advertisement for the reason that it is worth it. "Friends" is the best ballad on the market today.

Oh! What A Terrible Blow!

GOOD-BYE, WILD WOMEN, GOOD-BYE

Sing it! 'Twill help cheer the bunch—maybe

By HOWARD JOHNSON, MILTON AGER and GEO. W. MEYER

ttter than "Peaches Down in Georgia"

COMES FROM DIXIELAND

Mus by MILTON AGER and GEO. W. MEYER

FEIST, Inc.

NEW YORK

Next To the Columbia Theatre

PHILADELPHIA
Globe Theatre Building

CLEVELAND
308 Baagor Bldg.
BUFFALO
485 Main St.

PITTSBURGH
301 Schmidt Bldg.
DETROIT
213 Woodward Ave.

KANSAS CITY
1125 Grand Ave.
LOS ANGELES
836 San Fernando Bldg.

DRESS, 711 SEVENTH AVE., 711

A
NEW
VAUDEVILLE
SUCCESS

L. WOLFE GILBERT

ASSISTED BY

LEON FLATOW

AND

FRITZI LEIGHTON

(Laughing Leo)
AT THE PIANO

THE
SINGING MAID

DIRECTION—EDWARD S. KELLER

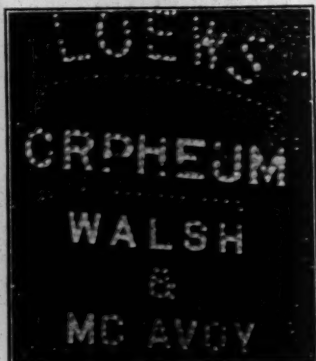
AFTER PLAYING 38 CONSECUTIVE WEEKS AT THE NEW YORK HIPPODROME

THE

GAUDSMIDTS

OPENED MAY 19th, MAJESTIC THEATRE, BALTIMORE, AS ONE OF THE FEATURES
WITH THE JULIAN ELTINGE SHOW

LOEW TIME



SPECIAL DROP
SPECIAL SONGS
SPECIAL COMEDY TALK
SIXTEEN MINUTES IN ONE

THESE
ARE
ACTS
I
HAVE
HAD

BUDWIN WALSH & ETHEL AUSTIN

"AT THE BEACH"

THE GIRL—THREE CHANGES

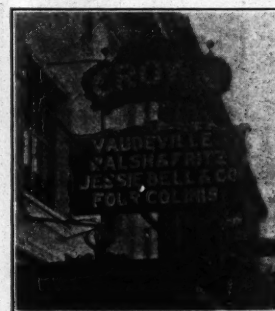
WESTERN VAUDEVILLE



NOW
WATCH
MY
NEW
ACT

THE MAN—TWO CHANGES

PANTAGES TIME



KEITH—HUGHES & SMITH
LOEW—MANDEL & ROSE

THE FAIRBANK TWINS have been engaged for the new "Follies."

"Rachel Crothers" has purchased a farm near Ridgefield, Conn.

Charles G. Craig has signed to appear in "A Regular Fellow."

Billy Sharp's Revue opened at Healy's Golden Glades last week.

Harry Clarke has joined Lew Fields' show, "The Lonely Romeo."

Mercedes Lorenz has signed to appear in London, opening July 1.

Lottie Homer has signed with the Shuberts for "Bing, Bang, Boom."

William A. Brady and Grace George, his wife, have arrived in England.

Henry Mortimer has replaced **Vincent Serrano** in "Our Pleasant Sins."

Leon Gordon will appear in a new play to be produced by A. H. Woods.

Julia Kelety has left "Come Along" and gone into "I Love a Lassie."

Bud Irwin became the father of an eight-pound baby girl last week.

Florence Bruce has been given a speaking part in "She's a Good Fellow."

James Madison has been obliged to postpone his annual visit to San Francisco.

Kay Laurell has been engaged by A. H. Woods to appear in "A Pearl of Great Price."

W. C. Fields and his mock golf game have been added to the Ziegfeld Midnight Frolic.

Dwight Frye has joined the Cliff Dean Players. He will be seen in vaudeville shortly.

Ned Sparkes and Eddie Cantor have signed for the new edition of the Ziegfeld "Follies."

Joe Keno has replaced **Alonzo Price** in "Somebody's Sweetheart" at the Central Theatre.

Al Leichter is now booking the Sunday concerts at the Empire Theatre, Brooklyn.

Whitford Kane has gone to Florida to rest for a while and to start work on a new play.

Earl Lindsay, now with **Nat Nazzaro, Inc.**, is staging a new girl act by **William B. Friedlander**.

R. Derley Holmes has closed with "The Better 'Ole" and will soon be seen in a new production.

George Le Maire, of **Conroy and Le Maire**, has signed with **F. Ziegfeld, Jr.**, for his new "Follies."

Mary Moore has been engaged by **Andrews and Lawrence** for the leading role in "Who Did It?"

Slauson and Tyson announce the arrival of a baby girl in San Diego, Cal. Mother and baby doing well.

Marvelous Hillekvitts, the fire-diver, will be the feature at the celebration at Conshockton May 26.

Clay T. Vance has signed as manager of **Norumbega Park** for the coming season. It opens May 24.

Frederick Thompson, of Hippodrome fame, is recovering after an operation in St. Vincent's Hospital.

Claire Nagle is out of the cast of "Tumble Inn" with appendicitis. **May Thompson** is filling in her part.

ABOUT YOU! AND YOU!! AND YOU!!!

The **Six Brown Brothers** will return to the "Midnight Frolic" at the New Amsterdam Theatre on June 9.

Bert and Geneva Cushman are playing, with **Baby Leonore**, four years old, in Kentucky and Tennessee.

Alma Tell, John Halliday and Effingham Pinto have been engaged for the leading roles in "Dangerous Years."

Dolores, now appearing in the Ziegfeld "Nine O'Clock Review," has been engaged to appear in "The Follies."

Jack Walsh and Maude Williams, in "Liars Both," opened at the Steinway Theatre last Thursday night.

Harry Burlston's Delmonico Jazz Band has been engaged for the home-coming celebration at Meriden, Conn.

Nick Long has been engaged to play one of the prominent roles in "Curiosity," a comedy by **H. Austin Adams**.

Jerry H. Herzell is now appearing in "The Pesthouse," an act booked until July on the Keith and Poli circuits.

Cecil Breach is doing a violin specialty with the "Monte Carlo Girls." It is her first time with a burlesque show.

Walter Collier, known as a manager and cousin of **William Collier**, has been stricken with paralysis at Athens, Ga.

Jack Kenney, Lydia Dixon, Booth Howard and Madge and Ethel Ward have been engaged for the cast of "While You Wait."

Herbert Fields, son of **Lew Fields**, will make his stage debut in "The Lonely Romeo" on May 26 at Atlantic City, N. J.

Ethel Dane, after being out of the cast of "A Little Journey" for a week because of illness, returned to the cast last week.

J. Osborne Clemson has acquired the rights to "Come Along" for the Southern territory and will open Aug. 8 at Norfolk, Va.

Amparita Farrar, the concert singer, and **Dr. Goodrich T. Smith** (non-professional) are to be married June 2 in this city.

Frank Herbert, just mustered out of the Navy, will play a juvenile role in **Aaron Hoffman's** new play, entitled "Welcome Home."

Ray Dooley and Eddie Dowling were engaged last week for the new edition of the Ziegfeld "Follies," which opens early in June.

Richard Garrick, known privately as **Richard O'Brien**, will set sail for Europe shortly as a secretary of the **Knights of Columbus**.

The **Duncan Sisters**, of the "She's a Good Fellow" Company, were last week given a two years' contract by **Charles Dillingham**.

Chin Sun Loo and his **Oriental Illusion**, has been booked by **Richard Pitrot** for the **Submarine Building** at **Luna Park, Coney Island**.

The **Whiteside Sisters**, now appearing in vaudeville, have been signed by **John Cort** for a musical show to be opened early in September.

George Fisher, formerly of **Fisher and Green**, will shortly begin using a new monologue which **James Madison** has written for him.

Sydney Blackmer has been engaged for the male role in "39 East" with the special company.

Mr and Mrs. Charles Coburn will be given a dinner at the Hotel Astor on Sunday evening, by their Savannah friends in New York.

Les Copeland and Jack McCloud will sail for England in the near future, and on June 2 will open in London, touring the Moss houses there.

Diana Wilson, an English actress, who recently came here from her native heath, is soon to make her American debut in a Broadway production.

Riggs and Ryan are breaking in a new act by **James Madison**, called "Information." It consists entirely of talking and carries a special drop in one.

Katherine Grey replaced **Lola Fisher** in "The Cave Girl" in Philadelphia last week when she was forced to retire from the play because of a sore throat.

Billy De Haven and Jack White have split their act. **White** is going into some other business and **De Haven** will be seen in burlesque the coming season.

Frank Stillman, manager of the Bronx Exposition, arrested **Babbitt Periene**, a sailor, for carrying a gun, following a shooting on the grounds last week.

Emilie Polini, who has been in Australia for more than a year, appearing in "Eyes of Youth" and other plays, will return to the United States in August.

Chas. J. Gebest, musical director of "Going Up," which closed recently in Chicago, is spending his vacation with relatives at his home in Zanesville, Ohio.

Walter Latendorf, formerly of **Chamberlin Brown's** offices, is now general press representative of **Singer's** **Midgits**, playing this week at **Proctor's**, Albany.

Al Darling, manager of the Royal last week led **Tom**, a full-grown elephant, to the **Liberty Loan** dinner given by **Bronx business men** at the **Criterion Restaurant**.

Lieutenant Bob Armstrong, nephew of the late **Paul Armstrong**, has been mustered out of the army. He will probably be seen shortly in a new play by **Rachel Crothers**.

Marilyn Miller, Lillian Lorraine, Fannie Brice, Ann Pennington, Bert Williams and Will Rogers were present at the annual **Follies Frolic** ball, held last Sunday night on the **New Amsterdam Roof**.

Theodore Dreiser, playwright and novelist, was hit last week by an automobile while out walking. He was taken to **Bellevue Hospital**, where it was found that he had not been seriously hurt.

Ida Adams, the former show girl, who arrived from England last week, has broken her engagement with **Randolph Littlehales Baker**, an English baronet, and will resume her theatrical career here.

La Coste and Company, a two-act which just came off the **Pantages'** time, is now breaking in in **New Jersey** houses. The girl formerly with the act left and **La Coste** was obliged to get a new partner.

Nick Adams has returned from Australia, where, for the last year, he has been appearing in "Business Before Pleasure" and "Friendly Enemies," under the management of the **J. C. Williamson, Ltd.**

Nan Halperin, William and Gordon Dooley, Esther Walker, Stan Stanley, Olga Miska, Leo Beers, the Gardiner Trio, Clayton and White, Sydney Phillips, Bert Hanlon, Julia Ballew, John Steel, the El Rey Sisters, Donald Roberts and the Brown Sisters appeared at the **Winter Garden** last Sunday.

Dr. Max Thorek, president and surgeon-in-chief of the **American Theatrical Hospital**, Chicago, is convalescing from an illness of ten days. He'll be on the job this week.

Cunningham, of the team of **Cunningham and Clements**, who are appearing in "Good Morning, Judge," as one of the featured dancing duos, is staging the dance numbers in "Oh, Uncle!" for the **Shuberts**.

Arline Chase, of the "She's a Good Fellow" chorus, is to pose for the **Salvation Army** lassie on a poster **Hamilton King** is making for the **United Theatres** unit in the forthcoming **Salvation Army** campaign.

Mary Moore, Ernestine Gordon, Frances Morey, Millie Freeman, J. Palmer Collins, Roy Bryant, Peter Lang and Daniel Jarrett have been engaged by **Lyle G. Andrews** and **Walter N. Lawrence** for "Who Did It?"

Dorothy Lewis was called to **Detroit**, Mich., May 13 to the bedside of her father, who was suddenly stricken with illness. **Miss Lewis** is a member of the "Claudia" company, which opened last Monday in **Pittsburgh**.

Adalene Patti Harrold, daughter of **Orville Harrold**, has been given a three-year contract to appear under the management of **Arthur Hammerstein**. **Miss Harrold** made her debut last week in "Some Time" at the **Casino**.

Josephine Harriman, well-known Chicago dancer, last week announced her engagement to **Harry T. Smith**, of Chicago. She was with "Oh, Boy!" at the **La Salle Theatre** doing a dancing specialty when she met **Smith**.

Bud Murray, who became a member of the intelligence department while with "Doing Our Bit" in 1917, has returned to the **Winter Garden**, and is appearing in "Monte Cristo, Jr.," having been mustered out of service.

Frank Hollins is now in the cast of "Good Morning, Judge," at the **Shubert Theatre**. He replaced **Cyril Chadwick** in the role of **Albany Pope**, the latter leaving to be seen, together with **Clifton Crawford** in "I Love a Lassie."

Harold Orlob, composer of "Listen, Lester," will be married June 3 to **Miss Frances Meyer**, a non-professional, who is a daughter of **H. William Meyer**, a piano teacher and concert pianist. The couple will motor to **White Sulphur** for their honeymoon.

Bessie Owens, Susanne Westford and Camila Otis Skinner have been engaged by **George C. Tyler** for his **Washington repertoire**. The first named is a sister of **Laurette Taylor**, the second a sister of **Lillian Russell**, and the latter the daughter of **Otis Skinner**.

Harry Gordon, of **Bert and Harry Gordon**, is an inmate of the **Flatbush Sanitarium**, Brooklyn, suffering from a nervous breakdown. While his condition was serious when he was admitted to the institution, he now shows improvement, and his full recovery is looked for.

Sophie Tucker, Will Rogers, Julius Tannen, the Police Glee Club, Three Kitamuras, Doyle and Dixon, Louise Dresser and Jack Gardner and Blanche Ring were among those who appeared at the benefit performance given at the **Lexington Theatre** last Sunday night to provide recreation for boys who have not the means.

Tavie Belge, prima donna of **John Cort's "Fiddlers Three"** show, will be married this week to **Captain Emile Hendricks** of the **Belgian diplomatic service**. The couple will spend their honeymoon in **Belgium**, of which they are both natives, **Miss Belge** being forced to leave the country when the **Germans** invaded it during the war. They will sail June 4.

GRANNY

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Colonial—Edw. Marshall—Lee & Cranston—Williams & Wolfus.
Alhambra—Buch Bros.—O'Donnell & Blair—Ruth Roye—Four Readings—Julius Tannen—Toney & Norman—Rajah—Lexey & Rome—Harry Watson & Co.—Gallagher & Rolley.
Royal—Leo Zarrell & Co.—Mehlinger & Meyers—Maria Lo—Cantmell & Harris—"Yip Yip Yaphankers"—Gingras Duo—Mayo & Lynn—Marx Bros. Co.—Jas. H. Cullen.

BROOKLYN, N. Y.

Bushwick—Klein Bros.—Rooney & Bent—Valerie Bergere Co.—McMahon Diamond Co.—Fred Berrens—Mr. & Mrs. J. Barry—Dooley & Sales—Dancing LaVas.
Orpheum—Al Herman—Clark & Bergman—Masters & Kraft—Lambert & Ball—J. & E. Connelly—Arnaut Bros.
New Brighton—Meyers & Noon—Frankie Heath—Harris & Morey—Felix Adler & Co.—Three Alex.—Morris & Campbell—Gibson & Connelli—Herman Timberg & Co.
Henderson's—Juliet—Gus Edwards & Co.—Four Bangars—Four Mortons—The Chadwicks—Halg & Lockett—Harry LaVall & Sisters.

BALTIMORE, MD.

Keith's—Dickinson & Deagon—Fink's Mules—Chief Capaulican—Cressy & Dayne—Ruth Budd—Stone & Kallsz—The Gerards.

BOSTON, MASS.

Keith's—Mignon—Joe Towle—Will Ward & Girls—Edna Goodrich—Emma Carus—Lou Holtz.

BUFFALO, N. Y.

Shea's—Marion Harris—Avon Four—Gilding & Mearas—U. S. Navy Jazz Band—Florenz Duo.

CLEVELAND, OHIO.

Hippodrome—A. & P. Stedman—Kltner & Reaney—Marie Dressler—Rinaldo Bros.—"Edward's Song Revue"—"Levitator"—Santry & Norton.

DETROIT, MICH.

Temple—Arnold & Allman—Olsen & Johnson—Reynolds & Donegan—Burt Baker & Co.—Walter Brower—Bryan & Broderick—The Pickfords—Frisco.

ERIE, PA.

Colonial—Kranz & LaSalle.

GRAND RAPIDS, MICH.

Park—Memory Book—Jimmy Lucas Co.—Alex. McFayden—Leon Sisters Co.

LOWELL, MASS.

Keith's—Neff & Murray—Ward & Van—Conway & Fields—LaEmma & Boyd—Wright & Dietrich—H. & A. Scanton—"Riding School."

MONTREAL, CANADA.

Orpheum—Millette Sisters—Doc O'Neill—Arthur Havel Co.—Bordoni & Gitz-Rice.

PHILADELPHIA, PA.

Keith's—Prosper & Moret—Frank Crummit—Nash & O'Donnell—Julia Curtis—Ames & Winthrop—The Vivians—Gertrude Hoffman—Lightner & Alexander—J. & B. Morgan.

PITTSBURGH, PA.

Dons—Cahill & Romaine—Ara Sisters—Florenz Tempest—The Sharrocks—Marie Cahill—Saranoff & Sonia.

PORTLAND, ME.

Keith's—Walter Weems—Willie Hale & Bro.—Smith & Austin—Robbins—Harry Thorn & Co.—Otto & Sheridan.

TORONTO, CANADA.

Shea's—Chilson Ohrman—Elkins, Fay & E.—George Price & Co.—Wood & Wyde—Trivoli Girls—Three—Alan Brooks & Co.

WASHINGTON, D. C.

Keith's—Jas. J. Morton—"Blue and the Gray"—Beeman & Anderson—Bob Hall—Hobart Bosworth Co.—Lillian Shaw.

YOUNGSTOWN, OHIO.

Hippodrome—"For Pity's Sake"—Gardner & Hartman—Green & DeLier—"Sweeties"—Togan & Geneva—Sheehan & Regay.

ORPHEUM CIRCUIT

CHICAGO.

Majestic—Stella Maybrow—John B. Hymer & Co.—Walter Fenner & Co.—Toto—Eddie Borden & Co.—Nolan & Nolan.

Orpheum—Rae Samuels—Bert Fitzgibbon—Laurie & Bronson—Karl Emmy's Pets—Lewis & White—Felix & Fisher—Collins & Hart.

CALGARY, CANADA.

Orpheum—Sheila Terry & Co.—Rita Boland—Henry Lewis—Dave Ferguson & Co.—Clifford & Walker—Garcinetti Bros.—Ioleen Sisters.

DENVER, COLO.

Orpheum—Paul Dickey & Co.—Hickey Bros.—Sterlings—Davis & Rich—"Miracle"—Clara Mor-ton—"Girls of Attitude."

DES MOINES, IA.

Orpheum—Rialto & Lamont—Schward Co.—Geo. Yeoman—"Four Husbands"—Demarest & Collette—Willie Bros.

LOS ANGELES, CALIF.

Orpheum—Annette Kellermann & Co.—Great Lester—Gene Greene—Margaret Young—Mason & Keeler—Bessie Browning.

MILWAUKEE, WIS.

Orpheum—"Grenadier Girls"—Nelson & Chain—Al Shayne—Two Mizunos—The Parkers.

OMAHA, NEBR.

Orpheum—Bert Wheeler—Hobson & Beatty—Wanzer & Palmer—Theodore Kosloff & Co.—Rizzo & Buff—Arco Bros.

PORTLAND, ORE.

Keith's—"An American Ace"—Nora Kelly—Herschel, Heniere & Co.—Jos. E. Bernard & Co.—Deiro—Aerial Shaws.

SAN FRANCISCO, CAL.

Orpheum—Blossom Seeley & Co.—Patricola & Myers—Whitledge & Beckwith—Mollie McIntyre & Co.—Dunham & Edwards—Muriel Worth & Co.—Lucille Cavanagh & Co.

SEATTLE, WASH.

Orpheum—Morgan Dancers—Bailey & Cowan—Daisy Nellis—Edwin George—Swift & Kelly—Nathan Bros.

SALT LAKE, UTAH.

Orpheum—Sam Mann & Co.—Merritt & Bridwell—Crawford & Broderick—Nita Johnson—E. & E. Adair—Billy Kinkaid—H. & E. Larned.

VANCOUVER, B. C.

Orpheum—Frank Dobson & Co.—Grant & Jones—Harry Holman & Co.—Harry Hines—Ann Gray—Mlle. Nadji—E. T. Alexander.

WINNIPEG, CANADA.

Orpheum—Florence Roberts & Co.—Cecil Cunningham—Marmel Sisters—Bronson & Baldwin—May Hamlin & Kay—Largy & Snee—Ryan & Ryan.

POLI CIRCUIT

BRIDGEPORT.

Poli—Frank Farron—Imoff, Conn & Corrine—Shaw & Campbell—Breen Family. (Last Half)—Miller & Capman—Two Jesters—The Herbert Trio. Plaza—Libby & Nelson—Florence Millett—Lazar & Dane—Prince Joveddah & Co. (Last Half)—Gladys Dutch—Prince Joveddah.

HARTFORD.

Palace—Joe Barton—Berk & White—Eva Shirley & Band—Milt Collins—Gelli Troupe. (Last Half)—Wills-Gilbert & Co.—Maleta Bonconi—Wilkins & Wilkins—Imoff, Conn & Corrine—Leipsig—"Seven High Steppers."

NEW HAVEN.

Palace—Miller & Capman—Wilkins & Wilkins—Local. (Last Half)—Arthur Deagon—Local. Bijou—George Buck—Cooney Sisters—Mahoney Bros.—The Herbert Trio. (Last Half)—Florence Millett—Luba Miroff & Co.—Breen Family.

SPRINGFIELD.

Palace—Aubrey & Rich—Two Ladallas—"Janet of France"—A. W. Scotch—"Hands Across the Sea." (Last Half)—Leone Trio—Berk & White—Will Oakland & Co.—Three Weber Girls—Claude & Marion Cleveland—"The Heart of Annie Wood."

SCRANTON.

Poli—Doyle & Elaine—Klein & Frazer—Paul Brady—"Oh Teddy." (Last Half)—Burns Bros.—Coy De Trickey—Renn & Cunningham Twins—Jimmy Hodges.

WATERBURY.

Poli—Three Weber Girls—Maleta Bonconi—Archer & Bedford—Claude & Marion Cleveland—Seven High Steppers. (Last Half)—Frank Farron—Shaw & Campbell—"Hands Across the Sea."

WILKES-BARRE.

Poli—Burns Bros.—Coy De Trickey—Renn & Cunningham Twins—Singer's Midgits. (Last Half)—Paul Brady—Klein & Frazer—Doyle & Elaine—Singer's Midgits.

WORCESTER.

Poli—Wills-Gilbert & Co.—Barry Girls—Will Oakland & Co.—Leipsig—Luba Miroff & Co. (Last Half)—Aubrey & Rich—A. W. Scotch—Milt Collins—Gelli Troupe. Plaza—Leone Trio—Gladys Hatch—Two Jesters—"Little Nurses." (Last Half)—Joe Barton—Cooney Sisters—Eva Shirley & Band.

INTERSTATE CIRCUIT

AUSTIN, TEX.

Majestic—Swan & Swan—Irene & Bobbie Smith—Thru Thick and Thin—Rupp & Linden—Sarah Padden—Lydell & Macey—Powell Troupe.

ATCHISON.

Orpheum (First Half)—Vada Clayton—Gardner & Bevere—Peppie's Melody Maids—The McIntyres.

DALLAS.

Majestic—Los Rodriques—Gallerine Sisters—Adair & Adelphi—Anthony & Rogers—Current of Fun—Jack Norworth—Three Bennett Sisters.

HOUSTON.

Majestic—Jack & Mitty Demaco—Pauline Hag-gard—Henry B. Toomer—"Man Off the Ice Wagon"—"Puppy Love"—Jim & Marion Harkins—Jack Wyatt's Lads and Lassies.

KANSAS CITY.

Globe (First Half)—Kale & Coyne—Herman & Clifton—G. Swayne Gordon—Dietzell & Carroll. (Last Half)—Cherry & Stanley—Rainbow Mohawk & Lilly—Just Girls—Stein & Arnold.

LITTLE ROCK.

Majestic (First Half)—Krayona & Co.—Lal Mon Kim—Tom Davies & Co.—Rae Ellnor Ball—The Randalls. (Last Half)—"Through Thick and Thin"—Rupp & Linden—Sarah Padden—Lydell & Macey—Swan & Swan.

OKLAHOMA CITY.

Lyric (First Half)—Spencer & Wilson—Hodge Podge Sextette—Lewis & White. (Last Half)—Vada Clayton—"Through Thick and Thin"—Kirk-smith Girls.

(Continued on pages 26 and 27.)

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NOW PLAYING FOX TIME

PEARL LAWLER

PRIMA DONNA

SECOND SEASON

BROADWAY BELIES

KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

BURLESQUE NEWS AND REVIEWS

(Continued from page 16)

"PEEK-A-BOO" OPENS AT COLUMBIA

later in a globe walking act and worked up a number of laughs.

The Seven Musical Spillers created a lot of excitement with their jazz music.

The "Ignatz Pluto" troupe, programmed as the "world's worst acrobats," were very amusing with their burlesque of different acrobatic tricks. This act went big.

The scene closed with a well staged cake walk number, led by Lillian McNeil and Ben Harney.

The University Trio, three good looking young men, offered a dandy singing specialty in one. The boys have good numbers and they sing well.

The "boudoir" scene, which opened with the Rosebuds in a singing and dancing specialty, developed realism when, from behind a curtain, a young lady (Miss Barber) appeared in a bath tub, taking her morning bath. Coming from the bath, she dressed, assisted by her maids, in full view of the audience. The scene is well done and has been carefully staged. Miss Barber then introduced the girls of the chorus in the "Ladies' Vanity" number, in which the girls appeared with everything from powder puff to jewels, displaying all the fair sex craves for.

Joe Cook's impersonation of Frisco in his well known jazz dance, is the best we have seen at this house.

Miss Meyers did well with her yodeling number.

The Kelso Brothers scored a hit with their club swinging and hoop act. The boys are clever and offered a real fast act.

Clark and McCullough were a decided hit with a good line of comedy talk and several parodies. They put their material over well.

KAHN STOCK PUTS ON GOOD SHOW

A very good show was offered by the Kahn Stock Company at the Union Square last week. It was in two parts, "Two Old Fats" and "Whirling Around," both by Billy Spencer.

The comedy was taken care of by Spencer, Mackey, and Billy Wainwright, the first two named doing their old familiar characters. Wainwright did a "rube" in the first part and several other characters later.

Jimmy Francis took care of the "straight" part in his usual clever manner.

Babe Wellington is the only woman remaining of the former company. Miss Wellington is the soubrette and she does very well with her numbers, although her voice is not in a very good condition, but she makes a splendid appearance.

Caroline Warner has jumped into the good graces of the patrons of this house, by the dashing way she has of putting over her numbers. Miss Warner is a good looking young lady, with a pleasing personality, and is shapely as well. She does nicely in the scenes, between she and Miss Wellington at the end of the show.

Helen Stuart, another new member, late of Dixon's Big Review, worked nicely in the scenes and rendered her numbers exceptionally well. Miss Stuart is a corking good character woman; in fact, she is one of the best in burlesque. She was working straight, except in one bit last week and she did not show her true worth. As a character woman at this house she would sure be a big hit.

Monica Redmond is the new prima donna. While an attractive looking woman, with a pleasing personality, she is not strong with the singing voice and did not seem to

The "French" bit, between Clark, McCullough and Miss Selbini was well worked up, and deserved the laughs it received. Vittoria and Georgette gave a specialty of dancing on their hands.

Miss Selbini, in her bicycle act, did some fine fancy riding and displayed a really beautiful form in a silk union suit. She was assisted by Joe Cook, who injected enough comedy into the act to win many laughs.

The "boat" scene, in one, turned out to be a laughing farce. Clark and McCullough offered enough comedy situations here to keep the audience in a happy humor during the action of the scene. The Kelso Brothers, Grimmell and Miss Selbini also did well.

The electrical effects added greatly to the beauty of the "Persian Garden." This scene is one of the most beautiful of its kind seen hereabouts. Miss McNeil offered a graceful Egyptian dance, which was followed by a dance most prettily and gracefully done by Byrne, a female impersonator. The boy dances nicely on his toes and executed his dance well. He deceived the audience until the removal of his wig.

Clark and McCullough burlesqued the dance in an amusing way and got a big hand at the conclusion of the bit.

Bedini has a great show. Some of the old timers who have seen all the Summer shows at the Columbia, claim it is the best that has been there. He has given what he promised he would and the audience at the opening performance showed its full appreciation of it. It is fast, never lags an instant and has enough comedy, pretty girls and catchy music for a half dozen shows. Sid.

fit in just right last week. However, she may shape up better later.

The "widow" bit was taken care of by Spencer, Mackey and the Misses Warner, Stuart and Redmond, as was the "insult" bit done by Spencer, Mackey and Miss Redmond.

The "husband and wife" bit worked up by Spencer, Mackey and the Misses Warner and Stuart went over well.

The "hold up" bit pleased as it was done by Spencer, Francis, Mackey and the Misses Warner, Wellington and Redmond.

A good patriotic finale, of the first part, was well staged and nicely worked out by the members of the company. The chorus represented the different nations, and did their work well. Martha Lamont did a pretty Russian dance, while the Misses Quinn and Whitman did well with a Spanish number.

The "banking" bit went over, as done by Spencer, Francis and the Misses Warner, Stuart and Wellington.

The "stenographer" bit was funny the way Spencer, Mackey and Miss Redmond worked it up.

The "table" bit went over well as done by Spencer, Wainwright, Francis, Mackey and the Misses Warner, Wellington and Redmond.

The "Doll" bit was very amusing the way Spencer worked it up with four of the chorus girls. The girls took care of the straight part while Spencer put over the laughs.

Producer Fields staged several novelty numbers again last week that were very pretty and nicely carried out by the chorus.

The costumes looked better than they have in a long time and the whole production is an improvement. Sid.

SIGN FOR WATSON SHOW

"Sliding" Billy Watson has signed Al Dupont, Richard Anderson and Forest Nelson so far for his show next season.

SOLLY WARD'S MOTHER DIES

Solly Ward, featured comedian of the "Roseland Girls," has lost his mother, who died in New York, Sunday. She was sixty-two years of age.

SIGNED FOR FIVE WEEKS

CANTON, Ohio, May 19.—The Marcus Musical Comedy will open at Meyers Lake Park Casino, this city, next Sunday for a five weeks engagement.

GOING INTO "JAZZ BABIES"

Frank X. Silk has signed with Peck and Jennings for their "Jazz Babies," as featured comedian next season. Rene Vivienne has been signed as prima donna.

JOE ROSE CLOSES

SCRANTON, Pa., May 17.—Joe Rose closed with the "Midnight Maidens" here this week. Meyer Harris has taken his place for the balance of the season.

MARKWOOD SELLS HOME

Mickey Markwood sold his home in Richmond Hill, L. I., last Saturday and will leave for New Orleans as soon as his season with Dave Marion closes in Newark next week.

SULLIVAN HOME BRINGS \$3,500

BROCKTON, Mass., May 16.—Donalross, the home of the late John L. Sullivan, at West Abington, has been sold to George H. Hatch for \$3,500. The property was sold under a special court license.

AT LIBERTY

JOHN HIGGINS

Light and Character Comedy

Age 33, weight 135 lbs., height 5 ft. 7½ in. Wardrobe and experience.

RUBY LE CORNER

Ingenué and Soubrette

Age 23, weight 100 lbs., height 5 ft. Wardrobe and experience.

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GREATEST
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Good Principal Women. Two Good Teams (Man and Woman) and Other Good Acts

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Will pay \$22.00; sleepers and all wardrobe furnished. NO HALF SALARIES. HALF SALARY PAID DURING REHEARSALS.

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CHORUS GIRLS FOR
BILLY WATSON'S
PARISIAN WHIRL.

Soubrette, one that can look and play French character part. Sing and Dance. Tramp Comedian—a great part. Irish Comedian—good lively character. Chorus Girls—\$25 per; no half-salaries. Open East, close East. Weight between 110 to 150 pounds. No railroad fares to opening. Address BILLY WATSON, per add., Orpheum, Paterson, N. J.

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STOCK BURLESQUE

With All Star Cast

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JAS. X. FRANCIS
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FRANK MACKEY
BILLY WAINWRIGHT
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HELEN STUART

AND

BIG BEAUTY CHORUS

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"IN MUSICAL NONSENSE"

Western Rep.—Beehler and Jacobs

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"Melodies of the Moment." In Vaudeville

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Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE

"The Thief," by Miss Blanche Merrill

NELLIE CRAWFORD

Singing and Dancing Soubrette

Direction—Roehm & Richards

Oriental

DOC STONE & WALL LEO

Comedy Unicycle and Bicycle

Phil Bush

JIMMY DUNN

International Mimic

Just Came East

See It

BEATRICE LAMBERT

THE INTERNATIONAL GIRL

IN VAUDEVILLE

PAYTON, HOWARD & LISETTE

"Six Feet of Comic Uproar."

Work in One.

Dir., Chas. Bornhaupt

VAUDEVILLE BILLS

(Continued from page 23)

SAN ANTONIO.

Majestic—Bert & Lottie Walton—Sam Hearn—
"Oh Auntie"—Marshall Montgomery—Barr Twins
—Swor & Avey—De Lano & Pike.

TOPEKA.

Novelty (First Half)—Vada Clayton—Gardner &
Revere—Pepple's Melody Maids—The McIntyres.
(Last Half)—Kale & Coyne—Herman & Clifton—
G. Swayne Gordon—Dietzell & Carroll—Four Casters.

TULSA.

Empress (First Half)—Dancing McDonalds—The
Creightons—Number Please—Kirksmith Sisters.
(Last Half)—Spencer & Wilson—Hodge Podge
Sextette—Irene & Bobby Smith.

B. F. KEITH VAUDE.—WESTERN BRANTFORD, ONT., CAN.

Brant—Caplane & Wells—Markee & Montgomery
—Loshe & Sterling. (Last Half)—Archie Nicholson
Duo—Earl Girdeller—Faber & Taylor.

BATTLE CREEK.

Bijou (First Half)—Bicknell—Mitchell & Mitch
—Howard Martelle & Co.—Hampton & Blake—
"On Manila Bay." (Last Half)—Mystic Garden
—Rich & Lenore—Townsend Wilber—Jack Oster-
man—Galletti's Monks.

BAY CITY.

(First Half)—Picture. (Last Half)—Bicknell—
LaRose & Lane—Ben Benny—Fox & Ingraham—
Choy Ling Hee Troupe.

CHILLICOTHE, OHIO.

Camp Sherman (First Half)—Taisi & Yoshi—
Welton & Marshall—Ed & Lillian—Bensee & Baird
—Minnie Burke & Boys.

FLINT, MICH.

Palace (First Half)—Eary & Eary—Fox & Ing-
raham—Stephens & Bordeau—Hudson & Jones—La
Berncia. (Last Half)—Mme. D'Aures—Logan,
Donn & Hazel—Jack Levy & Four Symphony Sis-
ters—Sig Franz Troupe.

JACKSON, MICH.

Orpheum (First Half)—Mme. D'Aures—Alf
Ripon—Mercedes—Ben Benny—Ballyhoo Trio.
(Last Half)—Eary & Eary—Smith & Troy—Harry
& Etta Conley—Hudson & Jones.

KINGSTON, ONT., CAN.

Grand Opera House (First Half)—Gertrude Dud-
ley & Co.—Van Bros.—Yalto Duo.

LAFAYETTE, IND.

Family (Last Half)—Fargo & Richards—Julie
Ring & Co.—Hickey & Payton.

LOGANSPOUT, IND.

Colonial (Last Half)—Taisi & Yoshi.

LOUISVILLE, KY.

Fountain Ferry Park (First Half)—Sigsbee's
Dogs—Payton & Hickey—"Follies of Today"—
Coley & Jaxon. (Last Half)—Rome & Wager—
Five American Girls—Bensee & Baird—Kalama &
Co.

LA PORTE, IND.

Phoenix (Thursday and Friday)—Fields & Clark
—Knight & Hickey—Ballyhoo Trio.

LONDON, ONT., CAN.

Grand Opera (First Half)—Archie Nicholson
Duo—Earl Girdeller—Leona La Marr—Faber &
Taylor. (Last Half)—Caplane & Wells—Leona La
Marr—Markee & Montgomery—Loshe & Sterling.

LANSING, MICH.

Bijou (First Half)—Picture. (Last Half)—Paul
& Pauline—Mitchell & Mitch—Howard Martelle &
Co.—Briscoe & Rauh—"On Manila Bay."

MICHIGAN CITY, IND.

Garden (Saturday and Sunday)—Fields & Clark
—Knight & Hickey—Ballyhoo Trio.

PETERBORO, ONT.

Grand (Last Half)—Gertrude Dudley & Co.—
Van Bros.—Yalto Duo.

ST. LOUIS, MO.

Forest Park Highlands (First Half)—Cycling
Brupettes—Rome & Wager—Five American Girls
—Paul Bauwens—Kalama & Co. (Last Half)—
Herman & Shirley—Ethel Mae Barker—Tojetti &
Bennett—Wallace Galvin—La Graciosa.

SAGINAW.

Jeffers-Strand (First Half)—Mystic Garden—
Mack & Lane—Harry & Etta Conley—Briscoe &
Rauh—Choy Ling Hee Troupe. (Last Half)—
Alf Ripon—Mercedes—Hampton & Blake—Samson
& Delila.

W. V. M. A.

BELLEVIEW.

Washington (First Half)—Mankin—Keane &
Walsh. (Last Half)—Juanita—Follis Sisters &
Leroy—Little Piffax.

BILLINGS, MONT.

Babcock (First Half)—Two Allies—Estelle Ram-
sey—Tracy, Palmer & Tracy—Sebastian Merrill &
Co. (Last Half)—Gay Sisters—Nick Hufford—
Hill & Rose—Toozoonian Arabs.

BUTTE, MONT.

People's (First Half)—Lowry's Dogs—Hudson
Sisters—Hans Hanke—Anderson & Goines—Lewis
Hart & Co. (Last Half)—Two Allies—Estelle
Ramsey—Tracy, Palmer & Tracy—Sebastian Mer-
rill & Co.

CHICAGO.

American (First Half)—Bimbo & James—Wil-
liams & Howard—Willard Hutchinson—Pearson
Trio—Grant Gardner—Eva Fay. (Last Half)—
Willis & Harold Browne—Paul Levan & Dobbs—
Eva Fay.
Lincoln (First Half)—Paul Levan & Dobbs—
David & Lillian—Mary Pickford Picture. (Last
Half)—Bimbo & James—Williams & Howard—
Grant Gardner.

Kedzie (First Half)—Bell & Wood—Silber &
North—Al H. White & Co.—Clay Crouch—Musical
Nosses. (Last Half)—Choy Heng Wha Troupe—
Pearson Trio—Leroy & Mabel Hartt—Jim McWil-
liams—Mazie King & Co.—Bert Cowdry.

Empress (First Half)—Armstrong & Neville—
Kerr & Ensign—Follis Sisters & Leroy—Jim Mc-
Williams—Page, Hack & Mack. (Last Half)—
Bell & Wood—Wells & Crest—Musical Nosses.

Hippodrome (First Half)—Chiyo & Chiyo—Mack
& Veimar—Mystic Hanson Trio—May—Marvin—
Olga's Leopards. (Last Half)—Fulton & Mack—
Local—Jack Lavier—Jarrow—Ruth Curtis & Band.

CHAMPAIGN.

Orpheum (First Half)—Ben Deely & Co.—Her-
man & Shirley—Laurel Lee—Dorsch & Russell.
(Last Half)—Walter Baker & Co.—Thomas & Mc-
Donald—Porter J. White & Co.—Rockwell & Fox
—Lasova & Gilmore.

DAVENPORT.

Columbia (First Half)—Julia Edwards—Stanley
& Dale—Fashions a la Carte—Basil & Allen—Bud
Snyder & Co. (Last Half)—Kerr & Ensign—Al
White & Co.—Jay Raymond—Merian's Canines.

DES MOINES.

Empress (First Half)—Holland & Jannie—Fiske
& Fallon—Bert Lewis—Colem Troupe. (Last
Half)—Julia Edwards—Stanley & Dale—May Kil-
duff & Allerton—Basil & Allen—Bud Snyder & Co.

DULUTH.

New Grand (First Half)—Nixon & Norris—
Mack & Maybelle—Remnants—Frish, Howard &
Toolin—Bell's Hawaiians. (Last Half)—Wanda—
Jerry & Gretchen O'Mera—Frank Halls & Co.—
Arthur Rigby—Hong Kong Mysteries.

E. ST. LOUIS.

Erber's (First Half)—Boothby & Everdean—
Rialto & Lamont—Little Piffax. (Last Half)—
Cornalla & Wilbur—Hope Vernon—Glenn & Jen-
kins—The Gibsons.

GRANITE CITY, ILL.

Washington (Sunday only)—The Gibsons—Austin
& Delaney. (Monday Three)—Wells & Crest—
Billie & Dot. (Thursday Three)—Girls of 61—
Frozini.

GREEN BAY.

Orpheum (Last Half Only)—Rosellen Trio—Fred
Lewis—Potter & Hartwell.

LIVINGSTON, MONT.

Strand (First Half)—Two Allies—Estelle Ram-
sey—Tracy, Palmer & Tracy—Sebastian Merrill &
Co. (Last Half)—Gay Sisters—Nick Hufford—
Hill & Rose—Toozoonian Arabs.

MINNEAPOLIS.

New Grand—Rull and His Two French Dolls—
Skelly & Helt—Harrington & Mills.
New Palace (First Half)—Frawley & West—
Jones & Johnson—151st Field Artillery Rainbow
Band. (Last Half)—Spanish Goldinis—Billy &
Edna Frawley—Wamsley & Meyers—151st Field
Artillery Rainbow Band.

MEMPHIS.

Orpheum (First Half)—Buttercup—Curley &
Hall—John R. Gordon. (Last Half)—Alvin Bros.
—Gertrude Beck—Tom Davies & Co.

MADISON.

Orpheum (First Half)—Mr. & Mrs. Gordon
Wilde & Co.—Ray Conlin—Leroy & Mabel Hartt—
John T. Ray & Co.—"The Rising Generation."
(Last Half)—McGreedy & Doyle—Fashions a la
Carte—Zelaya—The Brants.

MILWAUKEE.

Palace (First Half)—McGreedy & Doyle—Ro-
zellen Trio—"Poughkeepsie"—Shrapnel Dodgers—
Fred Lewis—"Love & Kisses." (Last Half)—
Maker & Redford—Local Juvenile Orchestra—
Angel & Fuller—Edith Clifford & Co.—Page, Hack
& Mack.

NORTH YAKIMA.

Empire (First Half)—Marlette's Manikins—Stone
& Manning—Dewitt & Stross & Dewitt—Wilson
& Wilson—Great Arnison & Co. (Last Half)—Chief
Bluecloud & Dynona—Alma Grant—Claire Hanson
& Village Four—Fitch Cooper—Marcena, Veoro &
Marcena.

PORTLAND, ORE.

Hippodrome (First Half)—Jimmie Gallon—
Lamey & Pearson—Johnson—Dean Revue—Lillian De
Vere—Helene Trio. (Last Half)—Two Astellas—
Kline & Klifton—Delmore, Fisher & Delmore—
Jimmy Lyons—Bellmonte Sisters.

ROCKFORD.

Palace (First Half)—Potter & Hartwell—Edith
Clifford & Co.—Angel & Fuller—Zelaya—Merian's
Canines. (Last Half)—Mr. & Mrs. Gordon Wilde
—Corp. Joe Nathan—"Poughkeepsie"—John T.
Ray & Co.—"The Rising Generation."

SACRAMENTO, CALIF.

Hippodrome (First Half)—Two Edwards—Ger-
trude Graves—George Lovett—Infeld & Noble—
Waldstein & Daley. (Last Half)—Appier & App-
ler—Propeller Trio—Doherty & Scalio—Trebbie &
Thomas—Quaker City Four.

SEATTLE, WASH.

Palace Hippodrome (First Half)—Musical
Queens—Nagel & Grey—Dewinter & Rose—Taylor
& Arnold—Zeno, Jordan & Dunbar. (Last Half)—
Aerial De Lora—Plunkett & Roaine—Fred La
Reine & Co.—Eugene Kinder—Bijou Circus.

SAN FRANCISCO, CALIF.

Casino—Snow, Sigworth & Sharp—Fred & Peggy
Pynn—McGrath & Yeoman—Polly Oz & Chick
Wolf & Wilton—Aerial Snells—Cleveland & Tre-
lesse—Jolly Wild & Co.—Harry Evans & Co.—
Lockhart & Laddie.

SPOKANE, WASH.

Hippodrome (First Half)—Gus Henderson—
Variety Four—Adams Trio—Donaldson & Geraldine
—Dora Dean & Sunbeams. (Last Half)—Mowitt &
Mullen—Luckie & Yost—"Days of Long Ago"—
Abyssinian Trio—The Nelmanns.

SOUTH BEND.

Orpheum (First Half)—Willa & Harold Browne—Kurt & Edith Kuehn—Capps Family—Maker & Redford—Gulletti's Monks. (Last Half)—Willard Hutchinson—Cabaret De Luxe.

SIOUX CITY.

Orpheum (First Half)—Williams & Taylor—Bill & Edna Frawley—Childhood Days—Chas. Wilson—Emma Francis & Arabs. (Last Half)—Wheeler Trio—Hall & Shapiro—Berri & Jonani—The Piano Movers—Chas. Irwin—"Beginning of the World."

SUPERIOR.

New Palace (First Half)—Wanda—Jerry & Gretchen O'Mera—Frank Halls & Co.—Arthur Rigby—"Hong Kong Mysteries." (Last Half)—Nixon & Norris—Mack & Maybelle—"Remnants"—Frish Howard & Toolin—Bell's Hawaiians.

ST. LOUIS.

Rialto (First Half)—Geo. & May Lefevre—Glenn & Jenkins—Martha Hamilton & Co.—Bob Mills—Making Movies. (Last Half)—Rialto & Lamont—Boothby & Everdeen—John R. Gordon & Co.—Keane & Walsh—Making Movies.
Grand—Lazarro—Fredericks & Van—Taketa Bros.—Austin & Delaney—McLain, Gates & Co.—Dale & Burch—Al Wohlman—The New Model.
Skydome (First Half)—Juanita—Jessie & Dollie Millar—The Rials. (Last Half)—Krayona—Paul Bouwens—Geo. & May Lefevre.

ST. PAUL.

New Palace (First Half)—Bolla Trio—Roder & O'Brien—McCormack & Wallace—Wamsley & Meyers. (Last Half)—Frawley & West—Jones & Johnson—Guilianna Four—Alf Golen Persian Entertainers.

TERRE HAUTE.

Hippodrome (First Half)—Walter Baker & Co.—Thomas & McDonald—Porter J. White & Co.—Rockwell & Fox—La Sova & Gilmore. (Last Half)—The Rials—Laurel Lee—Martha Hamilton & Co.—Capps Family—Ben Deely & Co.

TACOMA, WASH.

Hippodrome (First Half)—Mildred & Constance—Mabel Killen—Delmore & Moore—Yorke & Marks—Wyoming Trio. (Last Half)—Musical Queens—Nagel & Grey—Dewinter & Rose—Taylor & Rose—Zeno, Dunbar & Jordan.

VANCOUVER, B. C.

Columbia (First Half)—Aerial De Lora—Plunkett & Romaine—Fred La Reine & Co.—Eugene & Kindler—Bijou Circus. (Last Half)—Marette's Manikins—Stone & Manning—Dewittstross & Dewitt—Wilson & Wilson—Great Arnison & Co.

WINNIPEG, MAN., CAN.

Strand (First Half)—Keno & Wagner—Nina Espy—Wintergarden Four—Fox-Benson & Co. (Last Half)—Melroy Sisters—Betty Fredericks & Co.—Roberts, Pearl & Straw—Merriott Troupe.

WALLA WALLA, WASH.

Liberty (First Half)—Chief Bluecloud & Wynona—Alma Grant—Claire Hanson & Village Four—Fitch Cooper—Mareena, Nevaro & Mareena. (Last Half)—Gus Henderson—Variety Four—Adams Trio—Donaldson & Geraldine—Dora Dean & Sunbeams.

LOEW CIRCUIT
NEW YORK CITY.

American (First Half)—Leonard & Sherwood—Mabel Whitman & Beys—Cooper & Ricardo—Kuma Four—Three Robins—Nancy Boyer & Co.—Phil Baker—Nettie Carroll & Co. (Last Half)—Juggling Delisle—Cook & Oatman—Brown & Lazar—Josie Flynn—Forrest & Church—Gill-Carleton & Co.—Pisano & Bingham.

Boulevard (First Half)—Josie O'Meers, Mason & Cole—Doris Lester Trio—Ubert Carleton—Romas Troupe. (Last Half)—Gangler's Dogs—Sampson & Douglas—Brocades Five—Alexander & Fields.

National (First Half)—Gangler's Dogs—Henderson & Halliday—Billy Swede Hall—Dudley Douglas—Casting Melos. (Last Half)—Nayon's Birds—Jessie Reed—Phil Baker—Bud & Jessie Gray.

Orpheum (First Half)—Bolger Bros.—Jessie Reed—Ward & Pryor—"Which One Shall I Marry?"—Sherman, Van & Hyman—Wilbur & Lyke. (Last Half)—Ladd & Lasele—Peggy Brooks—Chisholm & Breen—Armstrong & Schram—Romas Troupe.

Avenue B (First Half)—Bennington & Scott—Chung Hua Four—Flying Henrys. (Last Half)—Mason & Cole—Hyman Adler & Co.—Pul Bolin—Araki & Girdle.

Delancey Street (First Half)—Honey Hurst—Welsh & Austen—McNally, Dinas & De Wolf—Nat Carr—Bud & Jessie Gray. (Last Half)—Sherman & Rose—Lang & Green—Cooper & Ricardo—Doris Lester Trio—Frank Ward—Casting Melos.

Greeley Square (First Half)—Kinuso—Jewett & Elgin—Frank Ward—Harry First & Co.—Carola Trio—Athos & Reed. (Last Half)—Bolger Bros.—Leonard & Sherwood—Billy S. Hall—Dunham & O'Malley—Wilbur & Lyke.

Victoria (First Half)—Cummin & Sheeham—Maybelle Best—Baldwin Blair & Co.—Pisano & Bingham—Stan Stanley Trio. (Last Half)—Adonis & Co.—Three Robins—Nancy Boyer & Co.—Ward & Pryor—Stan Stanley Trio.

Lincoln Square (First Half)—Juggling De Lisle—Lang & Green—Great Forward—Keegan & O'Rourke—Alexander & Fields. (Last Half)—Cummin & Sheeham—Honey Hurst—Baldwin Blair & Co.—Nat Carr—Kuma Four.

Fulton (First Half)—Hanlon & Arthur—Peggy Brooks—Hyman Adler & Co.—Sampson & Douglas. (Last Half)—Jewett & Elgin—Ubert Carleton—Chas. De Land & Co.—Revan & Flint—"Sherlock Holmes."

Metropolitan (First Half)—Adonis & Co.—Paul Bolin—Cook & Oatman—Dunham & O'Malley—Josie Flynn. (Last Half)—Josie O'Meers—Henderson & Halliday—"Which One Shall I Marry?"—Keegan & O'Rourke—Sherman—Van-Hyman.

De Kalb (First Half)—Sherman—Van-Hyman—Armstrong—Chisholm & Breen—Brown & Lazar—Brocades Five. (Last Half)—Hanlon & Arthur—Welsh & Austen—Great Howard—Carola Trio—Athos & Reed.

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13 CHANGES OF WARDROBE; 6 in a change. Also 2 new drops. Bargain. Apply E. ELLIOTT, 72 E. 97th St., City. Call nights only.

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One day last week a prominent publisher came in and offered me TEN THOUSAND DOLLARS for this number. He said "Mills, it's by far the best song on the market, and I want it." But he didn't get it. I want you to get it. Now, if it's worth ten thousand to him it's worth YOUR stepping just two doors from Broadway on 48th St. to hear it, isn't it?

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PAUL BRADY

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GENTLEMEN

Allen, Billy	Foley, Jimmie	Kett, Jack W.	McNish, Frank	Schwartz, Fred	Weston, Teddy
Black, J. J.	Gray, Jack	La Cour, Harry	Newton, Ashton	Thompson, Wm.	Wilmot, Joe W.
Butcher, H. J. C.	Hillman, F. P.	Le Clair, Harry	Otto, W. J.	Vees, Al	Walsh, Billy
Clifford, Jake	Jones, Charlie	Lester, Chas.	Oakley, Harry	Winters, Sid &	
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Elliott, Walter &	Kyra	Meador, Will C.	Robinson, Chas.	Warner, Mr.	
Graye	Kosloff, Theo.	Moreno, Paul	Moor, Edw.	Weber, Hank	

LADIES

Allen, Marie	Creighton, Mrs.	Gordon, Betty	Irwin, Ada	Lea, Mabel	Thorne, Buddie
Black, Alice	J. B.	Gilbert, Kitty	Foley, Hattie	Surat, Valeska	Walker, Letia
Bransford, Betty	Day, Helen	Gillies, Bertha	Leighton, Ruth	Morris, Babe	Ward, Millicent
Carrington, A.	Delaney, Margie	Glasgow, Mrs.	Lockhart, Mabel	Matson, Cora	White, Grace
M. Miss	Everett, Fannie	Jas.	Laker, Eleanor	Rose, June	Warner, Caroline
Cameron, Lillian	Gibson, Mae	Horne, Mrs. H.	M. M.	Sutherland, Blossom	Young, Beth G.
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MARGY MYERS and KNISE NETTIE

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Direction Horowitz & Krauss, Inc.

NEW ACTS AND REAPPEARANCES

(Continued from pages 12 and 13)

ARTHUR FINN AND CO.

Theatre—Harlem Opera House.

Style—Comedy sketch.

Time—Thirteen minutes.

Setting—Full stage (special).

Three people, Finn in blackface, a "straight" American officer and a chocolate-colored Red Cross nurse make up this act. Old stuff, but gets over well with the small time. Fellow made up as the Kaiser sticks his head over the trench, says "Kamerad," and hands private a lighted bomb. Private slams it back. Blooey! A dummy is thrown into the air to represent the dead German. Then the officer says the enemy is attacking a flank (not steak) and sends a private for help. Red Cross nurse blows in and all come back in a Scotch dancing finish, with the comedian bag-piping. One of those acts that always get by somehow or other. H. M.

THREE REGAL BROTHERS

Theatre—Audubon.

Style—Acrobatic.

Time—Twelve minutes.

Setting—Full stage (special).

The Three Regal Brothers have an acrobatic act consisting of iron-jaw and strong-man work that should easily hold its own on small time bills.

The curtain rises to the air of the "Anvil Chorus," revealing two men as blacksmiths working with a horseshoe on the anvil that shoots forth electric sparks. The third man enters, also as a blacksmith, and the three do some iron-jaw work on an apparatus. The feats the trio go through are too numerous to mention, but every one of them is out of the ordinary run of iron-jaw acts. In one of them, one man suspends himself in mid-air and supports the other two by his teeth. In another, one holds an anvil, said to weight 275 pounds, in his teeth and the others bang on it with sledge-hammers.

The stunts are thrillers and are executed in a clean manner, without apparent physical effort. G. J. H.

SHERMAN WADE

Theatre—Proctor's 125th Street.

Style—Monologue.

Time—Ten minutes.

Setting—In one.

Shades of Stuart Barnes! Or rather echoes! Outside of wearing an old coat and hat, and doing a neat dance, Sherman Wade has a line of patter about prohibition which resembles Stuart Barnes, with the exception of a few spots, to which Lew Hawkins can claim relationship.

Wade proved himself a clever comedian in his line of talk and should not waste himself on the hackneyed stuff he has. It won't serve him very much longer anyway. July is but a month and a few days off. He did one eccentric dance that was a corker when one looks at his size and portliness.

With a lot of new material, Wade should find the three-a-day easy going. G. J. H.

ARCHER AND WATE

Theatre—Proctor's 125th St.

Style—Singing and Talking.

Time—Fourteen minutes.

Setting—In one.

Two women, one with a figure that any burlesque show would gladly have on its posters, and the other with a form that a circus would exhibit as its fat lady, make up this act.

The one with The Figure started the act with a song in which she was interrupted from the audience by the fat one. After some patter, she came on stage. A few songs and more patter then followed.

The slim one then went off for a minute and reappeared in tights and a short dress that showed her lines to be wonderful. She then did a solo, revealing good vocal ability, but overdid the pyrotechnics. After donning a cloak, she and the fat one went through a Spanish number.

With a little improvement in spots, the act will go well on the three-a-day. G. J. H.

DEATHS IN THE PROFESSION

MRS. SADIE ALI, aged thirty-six, once an actress and wife of Abner Ali, former secretary at Chicago for the White Rats and Associated Actresses of America, died at the American Hospital in that city, May 15, after an illness of fifteen years. Funeral services were held May 15, at Bentley and Sons' chapel, with interment in St. Joseph's Cemetery.

GEORGE RENNIE POWELL, a playwright, died April 14 at Bristol, Eng., aged seventy-four years. He was the son of a journalist and began playwriting in collaboration with his brother, F. Gover.

ALBERT HOGGS, a theatrical manager, died May 12 at the Manhattan Sanitarium, this city.

WILLIAM EDWARD ALLEN, the well known theatrical poster printer of London, Eng., died April 17 in that city, aged fifty-nine years. While he had been ailing for some time it was not thought that his condition was serious and the end came suddenly. The deceased is survived by his wife, well known to the stage as Cissy Grahame, and three children.

JEREMIAH F. DONOVAN, actor, dramatic coach, playwright and lawyer, died May 15 at his home in Brooklyn, from pneumonia, aged thirty-three years. The deceased was widely known as a director of amateur dramatic performances. Among the plays he wrote are: "Curly Bury," "The College Prom," "The Wedding Day," "Back to the Woods," "A Female Cabess," "An American Princess," "Making Good," "To Be Happy," "His New Beginning," "Cheer Up," and "Capricious Cupid." In July, 1915, Donovan married Josephine Bohan, an amateur actress, who, with one child survives. The funeral was held last Monday, with a requiem mass in Our Lady of Mercy Church. Interment was made in Holy Cross Cemetery.

WILL J. DAVIS, one of the best known managers in the United States, died May 16th at his home in Chicago, aged seventy-five years. He began his theatrical career

in the early 70's in a small variety theatre in Chicago, and in 1876 became manager of Haverley's Minstrels. In 1880 he managed a tour of Lester Wallack, and met Jessie Bartlett who later became his wife.

Mrs. Davis afterwards joined the Bostonians and, as Jessie Bartlett Davis, was for years one of the leading members of that organization. Davis later managed several Chicago theatres, among which were the Haymarket, the Columbia, the Illinois, the Iroquois, being manager of the last named theatre when several hundred persons lost their lives in 1903 through a mysterious fire which did little material damage to the theatre itself beyond the destruction of scenery and the scorching of a few rows of orchestra seats. Two years after the death of his first wife, Davis married Nellie Hagan, who has been his secretary for a number of years. She and Will J. Davis, Jr., his son by his first wife, survive.

J. A. FOSTER, owner of the Colonial Theatre, Providence, R. I., died suddenly in that city on May 15th, aged seventy-three years. The deceased was one of the big-moneyed men of Providence and besides being a large real estate holder was head of the Foster-Smith Company, and one of the chief owners of the Cadillac and the Oldsmobile companies. He was also a director in several banks and trust companies. The funeral occurred May 17th.

PAUL PELHAM, actor and song writer, died recently in London, Eng. The deceased had been in ill health for some time never having fully recovered from the shock of his wife's sudden death several months ago. He was a music hall favorite and had been before the public for many years. His first song, "I Wonder Where and What Will Be the End," was published thirty years ago.

BOB EVANS died on May 16th at his home in Revere, Massachusetts. He was an old-time minstrel, having played the part of Dr. Savage in "Little Puck" and Captain Williams in "Paid in Full." He sang second bass in the well-known Clifford Quartet.

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"Among the Girls"—Park Sq., Boston, 18-25.
 Arliss, Geo.—Academy of Music, Baltimore, Md.
 "Business Before Pleasure"—Woods, Chicago, Indef.
 "Better"—(Mr. and Mrs. Coburn)—Cort, N. Y. City, Indef.
 "Better"—(B)—Columbia, San Francisco, 19-24.
 Barrymore, Ethel—South Bend, Ind., 23; Lansing, Mich., 24.
 Barrymore, John & Lionel—Plymouth, N. Y., Indef.
 Bayes, Nora—Wilbur, Boston, Indef.
 "Bird of Paradise"—Majestic, Boston, Indef.
 Carmelo's Ted, Musical Comedy Co.—Rex, Omaha, Neb., Indef.
 Carle, Richard—Waterloo, Ia.; Elgin, Ill., 23; Joliet, 24; Michigan City, Ind., 25; Benton Harbor, 26; Kalamazoo, 27; Muskegon, 28; Lansing, 29; Saginaw, 30; Bay City, 31.
 "Come On Charley"—48th Street, New York City, Indef.
 "Crimson Alibi, The"—Poli's, Washington, 18-25.
 "Dear Brutus"—Empire, New York City, Indef.
 "Dark Rosaleen"—Belasco, New York City, Indef.
 "Darktown Frolics"—Wilmington, O., 22; Greenfield, 23; Jackson, 24; Portsmouth, 25-26; Circleville, 27; Newark, 28.
 "East Is West"—Astor, New York City, Indef.
 "Friendly Enemies"—Hudson, New York City, Indef.
 "Forever After"—Playhouse, New York City, Indef.
 "Flo, Flo"—Tremont, Boston, Indef.
 "Fiddlers Three"—Forrest, Philadelphia, Indef.
 "Good Morning, Judge"—Shubert, New York, Indef.
 "Gloriana"—Colonial, Chicago, Indef.
 Hampden, Walter—39th St., New York City, Indef.
 "It Happens to Everybody"—Park, New York, Indef.
 "John Ferguson"—Garrick, N. Y., 19-24.
 "I Have You"—Cort, Chicago, Ill., Indef.
 Kellard, John E.—Auditorium, Chicago, Ill., Indef.
 "Lightnin'"—Gayety, New York City, Indef.
 "Listen Lester"—Knickerbocker, New York City, Indef.
 "Little Journey, The"—Vanderbilt, New York City, Indef.
 "Lombardi, Ltd."—Lyric, Philadelphia, Indef.
 "La, La, Lucille!"—Colonial, Boston, Mass., 19-25; Henry Miller's, N. Y. City, 26, Indef.
 "Love Laughs"—Bijou, New York City, Indef.
 "Midnight Whirl"—New Century, New York City, Indef.
 "Miss Nelly of New Orleans"—Henry Miller, New York City, (Last week.)
 "Monte Cristo, Jr."—Wintergarden, New York City, Indef.
 "Mollie"—Liberty, New York City, Indef.
 "Moonlight and Honeysuckle" (Ruth Chatterton)—Powers, Chicago, 19-31.
 Maude, Cyril—O. H. Hamilton, Canada, 23-24.
 "Oh, Uncle"—Shubert, Philadelphia, 19-Indef.
 "Parlor, Bedroom and Bath"—Chestnut St. O. H., Philadelphia, (Last week.)
 "Prince There Was, A"—Grand O. H., Chicago, Indef.
 "Passing Show of 1918"—Palace, Chicago, Indef.
 "Please Get Married"—Fulton, New York City, Indef.
 "Peggy, Behave"—Olympic, Chicago, Indef.
 "Pretty Soft"—Morosco, N. Y., Indef.
 Robson, May, Co.—Princess, Toronto, Canada, 19-24.
 "Royal Vagabond, The"—Cohan & Harris, New York City, Indef.
 "Riddle Woman"—Woods, Chicago, Indef.
 "Sometime"—Casino, New York City, Indef.
 "Scandal"—Garrick, Chicago, Indef.
 "She Walked in Her Sleep"—Plymouth, Boston, Mass., Indef.
 "She's a Good Fellow"—Globe, New York City, Indef.
 "Seventeen"—Adelphi, Philadelphia, Indef.
 Skinner, Otis—Broadway, Denver, Colo., 22-24; Salt Lake City, Utah, 26-28.
 "Sleepless Night, A"—Plymouth, Boston, Indef.
 "Sinbad"—Boston O. H., Boston, Mass., Indef.
 "Sunshine"—Princess, Chicago, Indef.
 "Tumble Inn"—Selwyn, New York City, Indef.
 Taylor, Laurette—Hollis, Boston, Indef.
 "Thirty-nine East"—Broadhurst, New York City, Indef.
 "Toot Sweet"—Nora Bayes, New York, Indef.
 Thurston, Howard—Garrick, Philadelphia, 19-24.
 "Tea for Three"—Maxine Elliott, New York City, Indef.
 "Three Faces East"—Longacre, New York City, Indef.
 "Three Wise Fools"—Criterion, New York City, Indef.
 "Toby's Bow"—Comedy, New York City, Indef.
 "Tillie"—Blackstone, Chicago, Indef.
 "Through the Ages"—Auditorium, Baltimore, Md., 19-24.
 "Tiger Rose"—Broad St. Theatre, Philadelphia, Indef.

ROUTE LIST

"Up in Mabel's Room"—Eltinge, New York City, Indef.
 "Velvet Lady"—New Amsterdam, New York City, Indef.
 "Woman in Room 13"—Republic, New York City, Indef.
 "Who Did It?"—Belmont, New York City, 22-Indef.
 "Welcome Stranger"—Academy of Music, Baltimore, Md., 19-24.
 "Ziegfeld Midnight Frolic"—New Amsterdam Roof, New York City, Indef.

CIRCUSES

Ringling Bros. & Barnum & Bailey, Wilkes-Barre, Pa., 22; Elmira, N. Y., 23; Binghamton, 24; Pittsburgh, Pa., 26-28.
 Main, Walter L.—Sturgis, Mich., 23; Goshen, Ind., 24.

TABLOIDS

Lord & Vernon Musical Comedy Co.—Spartansburg, S. C., 19-24.

U. S. LIBERTY THEATRES

Week of May 26th

Devens—First half, Vaudeville; last half, Pictures.
 Upton—First half, "Mimic World, Jr."; last half, Vaudeville.
 Mills—First half, Vaudeville; last half, "Mimic World."
 Merritt—Vaudeville. All week.)
 Dix—First half, "Here Comes the Bride"; last half, Vaudeville.
 Meade—First half, Pictures; last half, "Here Comes the Bride."
 Humphries—First half, Pictures; last half, Vaudeville.
 Lee—First half, Pictures; last half, Vaudeville.
 Eustis—First half, Vaudeville; last half, Pictures.
 Stewart—First half, Pictures; last half, Camp Show, Vaudeville.
 Jackson—First half, Sylvester Schaefer Vaudeville Show; last half, Pictures.
 Gordon—First half, Vaudeville; last half, Sylvester Schaefer Vaudeville Show.
 Pike—First half, Vaudeville; last half, Pictures.
 Bowie—First half, Vaudeville; last half, Pictures.
 Finston—First half, Vaudeville; last half, Pictures.
 Dodge—Vaudeville. (All week.)
 Grant—First half, Pictures; last half, Vaudeville.
 Custer—First half, "Rialto Girl Revue"; last half, Pictures.
 Sherman—First half, Pictures; last half, "Rialto Girl Revue."

COLUMBIA CIRCUIT

"Best Show in Town"—Columbia, Chicago, 26-31.
 "Beauty Trust"—Cleveland, 19-24; Empire, Toledo, 26-31.
 "Bostonians"—Star and Garter, Chicago, 19-24; Gayety, Detroit, 26-31.
 "Bowery"—Casino, Boston, 19-24; Empire, Brooklyn, 26-31.
 "Burlesque Wonder Show"—Jersey City, N. J., 19-24.
 "Ben Welch"—Gayety, Pittsburgh, 19-24.
 "Burlesque Revue"—Newburg and Poughkeepsie, 19-24.
 "Cheer Up America"—Hurtig & Seamon's, New York, 19-24; Casino, Brooklyn, 26-31.
 Dave Marion's—Casino, Brooklyn, 19-24; Empire, Newark, 26-31.
 "Follies of the Day"—Gayety, Boston, 19-24.
 "Hip, Hip, Hooray"—Gayety, Detroit, 19-24; Gayety, Toronto, Ont., 26-31.
 "Hello America"—Toledo, O., 19-24.
 Harry Hastings—Empire, Newark, 19-24; Casino, Philadelphia, 26-31.
 Irwin's Big Show—lay off, 19-24; Palace, Baltimore, 26-31.
 Lew Kelly Show—Rochester, 19-24; Empire, Albany, 26-31.
 "Liberty Girls"—Miner's 149th St., New York, 19-24.
 Mollie Williams' Show—Casino, Philadelphia, 19-24; Miner's 149th St., New York, 26-31.
 "Maid of America"—Empire, Brooklyn, 19-24; Newburg and Poughkeepsie, 26-31.
 "Merry Rounders"—Paterson, N. J., 19-24; Majestic, Jersey City, 26-31.
 "Million Dollar Girls"—Washington, D. C., 19-24.
 "Oh, Girl"—Toronto, Ont., 19-24; Gayety, Buffalo, 26-31.
 "Peek A Boo"—Columbia, New York, 19 (stock).
 "Roseland Girls"—Baltimore, 19-24; Gayety, Washington, 26-31.
 "Sight Seers"—Columbia, Chicago, 19-24; Star and Garter, Chicago, 26-31.
 Star and Garter Shows—Albany, 19-24; Casino, Boston, 26-31.

AMERICAN CIRCUIT

"Beauty Review"—Cleveland, 19-24; Cadillac, Detroit, 26-31.
 "Broadway Belles"—Penn Circuit, 19-24; Gayety, Baltimore, 26-31.
 "French Frolics"—Standard, St. Louis, 19-24.
 "Follies of Pleasure"—Wrightstown, N. J., 19-24; Olympic, New York, 26-31.
 "Midnight Maidens"—Gayety, Baltimore, 19-24.
 "Mischief Makers"—Star, Brooklyn, 19-24.
 "Monte Carlo Girls"—Empire, Hoboken, 19-24; Star, Brooklyn, 26-31.
 "Parisian Flirts"—Gayety, Brooklyn, 19-24.
 Pat White Show—Indianapolis, 19-24; Gayety, Louisville, 26-31.
 "Razzle Dazzle Girls"—Olympic, New York, 19-24; Empire, Hoboken, 26-31.
 "Record Breakers"—Louisville, Ky., 19-24.
 "Speedway Girls"—Cadillac, Detroit, 19-24.

STOCK

Arlington Theatre Co.—Boston, Mass., Indef.
 Astor—Guy Players, Jamestown, N. Y., Indef.
 Alcazar Players—Alcazar Theatre, Portland, Ore., Indef.
 Nessey Stock Co.—Racine, Wis., Indef.
 Blaney Stock Co.—Colonial, Baltimore, Indef.
 Blaney Stock—Yorkville, New York City.
 Blaney Stock—Lyceum, Troy, N. Y.
 Bunting, Emma—14th Street, New York City, Indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., Indef.
 Comerford Players—Lynn, Mass., Indef.
 Dominion Players—Winnipeg, Manitoba, Can., Indef.
 Desmond, Mae, Players—Orpheum, Philadelphia, Pa., Indef.
 Desmond, Mae—Schenectady, N. Y.
 Ebey Stock Co.—Oakland, Cal., Indef.
 Empire Players—Salem, Mass., Indef.
 Enterprise Stock Co.—Green Bay, Wis., Indef.
 Grand Theatre Stock Co.—Tulsa, Okla., Indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., Indef.
 Hallman, Rex, Co.—Troy, N. Y., 19-31.
 Hyperion Players—New Haven, Conn., Indef.
 Hudson Theatre Stock Co.—Union Hill, N. J., Indef.
 Howard-Lorn Stock—National, Englewood, Ill., Indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., Indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., Indef.
 Hathaway Players—Brookton, Mass., Indef.
 Keith Stock—Columbus, O., Indef.
 Liscomb Players—Majestic, San Francisco, Cal., Indef.
 Liberty Players—Strand, San Diego, Cal.
 Malden Stock Co.—Malden, Mass., Indef.
 Majestic Players—Butler, Pa., Indef.
 Morosco Stock Co.—Los Angeles, Indef.
 Metropolitan Players—Binghamton, N. Y., Indef.
 Martin, Lewis, Stock Co.—Fox, Joliet, Ill., Indef.
 Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburgh, Pa., Indef.
 Northampton Players—Northampton, Mass., Indef.
 Oliver Players—Shubert, St. Paul, Minn., Indef.
 Oliver Otis Players—Orpheum, Quincy, Ill., Indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., Indef.
 Permanent Players—Lyceum, Paterson, N. J., Indef.
 Peck, Geo.—Opera House, Rockford, Ill., Indef.
 Pinney Theatre Stock Co.—Boise, Ida., Indef.
 Poli Players—Bridgeport, Conn., Indef.
 Poli Stock—Poli's, Hartford, Conn., Indef.
 Phelan, F. V.—Hallfax, N. S., Indef.
 Polack, Edith, Stock Co.—Diamond, New Orleans, Indef.
 Roma, Roade, Edward Keane Players—Jamestown, N. Y., Indef.

JOHN GILROY

Author

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SIX MORE EXAMINED IN VAUDEVILLE PROBE—Continued from page 3

the Majestic Theatre Building. On the same floor at that time were the western branch of the United Booking Office, George S. Humphrey, general manager, and on the eleventh floor the Western Vaudeville Managers' Association, managed by Mort Singer. Pisano entered into a description of the booking system, saying he charged acts 5 per cent., and the booking managers also deducted a similar sum.

"Sometimes I've booked acts, even got contracts and brought them back for the office to sign, and never got the contracts back," he exclaimed. "They went into the waste basket."

On numerous occasions, he averred, he would get a bawling out from Karl A. Carmody, booking manager for the W. V. M. A., for booking White Rats or other undesirables.

"Next time you don't know, come down and see me, and I'll tell you," Carmody added, according to the witness.

Q.—You couldn't tell a White Rat by looking at one, could you? A.—If he was red, I suppose I'd be able to.

Q.—Did Carmody have a list? A.—He pulled open a desk drawer and said "all right."

Q.—Ever give you a list? A.—Not White Rats. A yellow slip showing opposition houses.

Q.—What were the opposition houses? A.—Empress, Des Moines; Empress, Chicago.

Q.—Was one at Decatur? A.—Yes.

Q.—Sioux City? A.—I don't remember.

Q.—If an act played at Des Moines, you weren't allowed to book it? A.—Not if it was at the Empress.

Q.—Miller Theatre, Milwaukee? A.—I know nothing about that.

Pisano went on to tell about signing up D'Amore and Douglass, and being unable to book them because they had played Des Moines. Simon Brothers, who previously booked the act, he said, were unable to get further time owing to the same fact and kicked, and as a result the act was cancelled.

Q.—Did you know about Simon making the kick? A.—Yes, nearly busted his nose for doing it. But Carmody cancelled the act.

The witness stated he was furnished with application blanks of the National Vaudeville Artists, and when an actor came in he was first asked if he was a Rat, and then given a slip, with instructions to send \$5 initiation fee to Secretary Henry Chesterfield, of the N. V. A. If accepted, he would then handle the act.

Q.—Do any acts book themselves? A.—Not in the West. Hear that some in the East do. Don't know of any doing it except myself. I wired Mr. Humphreys, and he got me work at London, Ontario, last week.

Once Pisano was booked to play Des Moines.

Q.—Why didn't you play there? A.—As far as I can remember, I thought that if I played I'd be in the same soup as the others.

Q.—How'd you come to quit Earl? A.—I was told to quit by Singer.

The erstwhile agent sold out his interest to Earl for \$500, and went back to his act, notwithstanding that Humphreys assured him he could fix it so he could go back again. Pisano also remembered that the agents were told to write their acts to advertise in the National Vaudeville Artists' special anniversary number.

Q.—Did Humphreys designate any particular paper? A.—He mentioned all of them, but favored Variety, which, he said, did more to put the White Rats out of business than the others had.

The sharpshooter then entered into a lengthy account of his troubles, which culminated in E. F. Albee, head of the U. B. O., classing him as "undependable." He has an act called "The Italian Front." Booked at the Prospect, Brooklyn, as the headliner, he said his name wasn't even on the board, and Kelly and Gallivan occupied the place of honor. Furthermore, only one dressing room was provided for three people, he said, so he cancelled. While playing at the Colonial, Philadelphia, last Dec. 30, Harry Weber, his agent

offered him three or four weeks of Nixon-Nirdlinger time, he said.

Through a mix-up in booking arrangements he lost half a week's work and, upon his arrival at Roanoke, Va., discovered there was no place for him to dress except on the roof or in the cellar. Again he cancelled and returned to New York.

Q.—What do you want an agent for at all? A.—You can't very well book your act without them.

Q.—Can't the U. B. O. do that for you? A.—It could be done, I suppose, if it was like the Pantages and Orpheum circuits, where one or two men book the whole circuit. But it is hard when the time is all split up and each booking manager has two or three weeks to offer. It was done in the case of the Sullivan-Conside time, where one man was the whole circuit.

Q.—What does the U. B. O. do to earn 5 per cent.? A.—I don't know what they do. I know what the agent does, but don't know what the office itself does.

Pisano, whose regular price for his act is \$300, but who accepts cuts scaling him down to from \$225 up, confided that he could get just as much money on the Marcus Loew Circuit, yet had to work harder for it.

On cross-examination, Attorney Goodman sought to show by the witness that the heavy expenses to which the U. B. O. is put in the conduct of its booking department made it necessary to charge the 5 per cent. fee. He questioned him concerning conditions at the W. V. M. A. offices.

Q.—You never saw any bars or gratings there, did you? A.—Yes, lots of them. (Big laughter from spectators.) Actors outside and agents inside; sometimes too busy to see them.

From Jan. 3 to April 21, last, he did not work for the U. B. O., filling in part of the intervening time with Loew. His trouble had been submitted to the Grievance Committee of the N. V. A. and the Managers' Protective Association. Attorney Walsh inquired whether he was present at the time the case was taken up, and he replied in the negative. Casey told him he had no business quitting over the dressing room incident in Brooklyn, he said. The committee reported in his favor, however.

Attorney Goodman then got the witness to admit that, after the Grievance Committee had decided in his favor, he played U. B. O. houses at London, Ontario, and is booked for next week at the Royal, New York, and the week following at the Bushwick, Brooklyn. Pisano said he believed publicity should be given the findings of the committee.

"You mean all managers should be notified of the decision in your favor, so the case will not reflect against your reputation?" asked Walsh.

"That's the idea, absolutely," was the response.

Goodman then brought out, through Pisano, the fact that booking agents by "talking about" the acts they represent, are enabled to obtain larger salaries for the artists than the latter could get and, as a rule, are possessed of skill superior to the actors.

"Some of them are skilled, and some don't know acts when they see them," added Pisano.

Q.—But those in the booking offices are skilled, aren't they? A.—The majority of booking agents were suspender peddlers or something like that.

Pisano admitted that when he first came East and played Jersey City his act only got \$150 a week. He claims it is the best act of its kind in vaudeville.

Attorney Goodman asked the marksman if he hadn't cancelled Roanoke because he wanted to come North and sail for Italy Feb. 1, and Pisano said "no."

Edgar Dudley, aged 27, of 116 Riverside Drive, was then called. He is now casting for productions, beginning that work four months ago. Previously he was a vaudeville agent in Chicago and New York for six years. Until recently he was in partnership with H. P. Burton in New York. When in partnership with Coney Holmes, in Chicago they had 125 acts, and, after the partnership was dissolved and Holmes

went to Pantages, Dudley had fifty acts. Dudley said he got from 5 to 10 per cent. in Chicago, as Illinois has no law regulating the booking fee. James Dunn, a song and dance man, was in one of his acts. Dunn quit in 1916.

Q.—Know why he quit? A.—He wasn't satisfactory to the office, to the W. V. M. A.

Q.—Why wasn't he satisfactory? A.—Sam Cahill said he was an agitator.

Q.—What else did he say? A.—He said I had to get rid of him. It was at the time of the White Rats' trouble, and he was a prominent White Rat. He was playing Kansas City and told acts not to go to Oklahoma City.

Cahill warned agents not to book White Rats, Dudley explained, and objected also to acts which had played Decatur, where he had a house.

Q.—What influence did Cahill have on the floor? A.—He ran it!

Another act that Dudley failed to book was Otto Brothers, who had worked on opposition time. He had practically nothing to do with the business of the office when he went in with Burton, who was once manager of the Orpheum Theatre, Des Moines. Burton arranged things with the U. B. O. office. Dudley was present only once, at a meeting with John J. Murdock, who, he said, notified him that Burton was getting his franchise under peculiar conditions.

"One-third of the net profits of our office was to go to a fund for widows and orphans," Mr. Murdock said, the witness testified.

Q.—Why did you quit this business? A.—I wasn't making any money, to be candid with you.

Dudley stated that some acts were charged 5 per cent., and some more than that, the extra amount being given voluntarily by the performers in cash. No profits were turned over to the "widows' and orphans' fund," Dudley pointed out, for there were no profits.

Attorney Goodman said Mr. Murdock might have meant the B. F. Keith pension fund, when he spoke of "widows and orphans."

Dudley was not cross-examined.

Ernest Carr, aged 49, of 508 East Seventy-eighth street, until four years ago an actor who had played with Sir Henry Irving, Savage shows, George Beban's "Sign of the Rose," "Marse Covington" and with his own sketch, "The Grafters," was the last witness. He recounted his hardships trying to get time for "The Grafters." Carr was deputy organizer and office manager and secretary to the Board of Directors of the White Rats at their headquarters on West Forty-sixth street. Carr charged that at 228 West Forty-sixth street, in November, 1916, during the White Rats' trouble, a man named Armstrong, a booking agent for the U. B. O., maintained an office, where spies could look out and see what was going on at White Rat headquarters. Carr was not allowed to go into the affair culminating in the alleged gun play on the part of a man who was chased by a White Rat from Armstrong's place to the Putnam Building.

Cross-examined, Carr said the White Rats were then only paying him \$30 a week. He said he and all organizers had been given the closed shop agreement gotten up by Harry Mountford, secretary of the Rats.

Q.—Tell us what was meant by the statement in a letter, "War is about to be declared." A.—I took it that the managers were about to declare war.

An order from Mountford telling Carr to call a strike of Rats at the Globe Theatre, Kansas City, was countermanded on the following day. This, Carr said, was after the Kansas City Central Trades and Labor Union had voted unanimously to support the strike if it was called. Carr saw notices regarding Mountford's instructions anent the "closed shop" in "Variety" and "The Player."

Carr's next visit was to St. Louis. He said the strike at the Erber Theatre, in East St. Louis, was not on then. He was in Oklahoma City during the strike at the Lyric and Empress.

Here, Harry Mountford whispered to Attorney Walsh, who had Carr explain that the Oklahoma City strike was originally on the part of stage hands, musicians and operators, and the White Rats went into it partially out of sympathy and partially on their own hook. When he felt that he couldn't get work under his own name with "The Grafters," Carr changed his name to Owen Moore and Co., and says he played the U. B. O. time.

Q.—You believe you were being discriminated against? A.—I do.

"The Grafters' tribulations were more marked after 1910, and Carr threw it on the junk pile four years ago.

"There wasn't any White Rats strike in 1913 or 1914?" prompted Goodman.

"No," Carr confessed.

Attorney Goodman suggested that as "The Grafters" was out four or five years it had probably lost its drawing power.

At this point the atmosphere became heated to almost the exploding point. Attorney Walsh picked up a letter purporting to have been sent by Mountford to Carr at Kansas City.

"This is your private letter, isn't it?" Walsh began.

"It is," said Carr.

"Then put it in your pocket and keep it," ordered Walsh.

Carr complied.

Goodman vehemently objected, declaring the letter had been admitted as an exhibit.

Examiner Moore told Carr to put it back. He did.

"If anybody stole my letters, I'd take them," cried Attorney Walsh.

Attorney Goodman vigorously objected to the insinuation. Carr became questioner.

"Mr. Goodman," he said, "will you tell me how your side got possession of the letter?"

"I haven't the least idea," responded Goodman.

"This is the letter of a secret labor organization, delivered by the employers into a public tribunal," exclaimed Walsh.

Carr's efforts to tell how he had found a White Rat organizer named Sergeant and his wife and child, after they had been beaten up in Oklahoma City, were ineffectual, his remarks not being admitted to the record.

Friday

There was no morning session, owing to the failure of John J. Quigley, of Boston, Mass., one of the witnesses for the commission, to reach the city. Quigley in the afternoon gave the names of a number of actors whom he had had arrested for contract breaking. They were a Mr. Thibault, Eduard Sabaizo, Alf Rigon, Mr. Shean, B. Sumiko, Jock McKay, Five Harmony Girls and Walter Dickinson.

Quigley is president and treasurer of a booking company of which his brother and brother-in-law are also members. His story is that he was called to a meeting of the U. B. O. managers at the Adams Hotel, Boston, by C. Wesley Fraser, booking manager for the U. B. O. in that town, and, when he was conducted to a room in the hotel, he found only Fraser and Jack Shea present. He said he was told by Fraser to quit flirting with the White Rats and to "get on the band wagon" with the managers.

"If you don't we'll put you out of business," was the threat he attributed to Fraser.

Attorney Goodman, on cross-examination went after him gleefully. He demanded that the agent tell how many actors were arrested at his instance during the last fifteen years for breaking contracts or failing to pay commissions. Quigley thought it wasn't more than ten, denying that he had named only the acts whose mention might injure the respondents in the investigation. He said it was the practice of his corporation to make contracts direct with the acts.

"So that if the managers cancel the actors won't have any case against them?" hinted Goodman.

Q.—What is the capitalization of your company? A.—Thirty dollars.

Q.—What are the assets? A.—I don't know. Our books aren't here.

Q.—How much have you in bank? A.—We have no bank account.

Q.—Know of any other booking office which makes contracts directly with acts? A.—I know nothing about that.

Asked why the case of Alf. Ripon, who was arrested in 1917, for alleged failure to pay a commission, had not been called for trial, Quigley said, "That's up to my attorney."

Q.—Any reason why the case hasn't been pressed? A.—No, only my attorney is a busy man.

Attorney Goodman figured that Ripon owed Quigley \$45.

"How could you make a contract as an employer and also charge commission as a booking agent?" said Goodman.

Another of those arrested on complaint of Quigley was Jack McKay, he alleged, broke his contract seven or eight years ago. Quigley said he wouldn't have had him nabbed had it not been that McKay "got so nasty" when Quigley met him on Broadway several years ago and asked him to go to work. McKay settled without going to jail. Quigley testified.

Q.—Ever hear of Fraser having any actors arrested for breaking their contract or failing to pay commissions? was Goodman's next thrust. Quigley had not.

Great interest was aroused when the incident of the Jazbo Eight, a negro act, was brought up. Goodman charged that Quigley had obtained 30 per cent commission from this act, which was owned by Jack Potsdam, for booking it one week at Springfield, Mass., and after getting the Eight to sign up for \$285 had sold the act for \$375, making \$90 in the transaction. Quigley admitted this, and that he had promised to book the act at the St. James Theatre, Boston, the following week, and had told the Eight they had been cancelled there because they did not furnish photographs. The manager of the St. James was positive the witness had never booked the Jazbo Eight there.

Wesley Fraser, when sworn, stoutly denied all of Quigley's statements, including that of the alleged threat to put him out of business. Fraser is U. B. O. Booking Manager at Boston, booking small time acts for 65 houses in New England and the Maritime Provinces, which takes in Nova Scotia and vicinity. He identified a letter written by him, advising actors to join the N. V. A., and said he had solicited ads for the program of that organization.

Attorney Goodman interrupted jestingly, to ask Attorney Walsh where he got Fraser's "private letter". Harry Mountford, who continued to whisper to Walsh, stated that it was taken from the wall in a Boston theatre. Fraser likewise identified a list posted in his office, of twenty-seven actors who had ordered advertisements in the N. V. A. program, without paying for them.

"I want to call to your attention that this list was stolen from my office walls," he commented.

"Did you ever cancel or refuse employment to an actor because he didn't pay for an advertisement of this kind?" said Goodman.

"No. We put ourselves out to give them assistance if they needed it."

Q.—Ever bring suits against actors for not paying for advertisements in the program? A.—No.

The Government recalled Quigley to obtain more information concerning his booking of Cora Youngblood Corson, in 1917. He said he had tried to book her at Lawrence, Cambridge, Newport and Boston and succeeded in Newport, under an assumed name, "The Girl from the Golden West." The managers of the Bowdoin Square, Boston; Empire, Lawrence, and Scenic Theatre, Cambridge, he stated, agreed they wanted her very much, but couldn't use her because she was black-listed by the U. B. O.

Q.—Did the managers refuse to accept the act? A.—Yes, sir.

Q.—In your opinion was the act good or not? A.—One of the best musical acts on the stage.

James William Fitzpatrick, International President of the White Rats International Union, swore he was thirty-nine

years old and lived with his mother at Waterbury, Conn. He has just returned from service in France and Germany as a secretary of the Knights of Columbus. Fitzpatrick, a college man, has been everything, from "superior janitor" in a theatre, to a vaudeville actor and short-story writer. He was on the stage seven years, in a vaudeville playlet.

"My first official act after being elected President of the White Rats," he testified, "was to write Mr. Albee, head of the U. B. O., for a conference, to the end that existing abuses in the vaudeville business might be corrected. Some of these abuses were exaggerated commissions, the cancellation clause and obliging actors to come from a six-day town to a town where Sunday performances was permitted."

He received no answer to his letter, he said, and, after waiting a reasonable time, wrote again. He got a reply from A. L. Robertson, Mr. Albee's private secretary, apologizing for the delay and advising that he write Secretary B. S. Moss, of the V. M. P. A. He wrote but Moss did not answer, he said.

Q.—Then what was done? A.—Every peaceful, honorable, decent means was taken to adjust the difficulties, all of which resulted in complete failure.

Q.—How long did you attempt to get into communication with Albee? A.—Directly and indirectly until almost the day the strike was called.

Q.—Did you publish your open statement in *Variety*? A.—Yes.

Q.—How was *Variety* regarded? A.—Until a certain period of its existence it was regarded as the medium of expression where real news could be obtained.

Q.—When were you elected Big Chief of the Rats? A.—I think it was April 1, 1916, April Fool Day. (Laughter.)

Here Attorney Walsh passed to Fitzpatrick numerous documents pertaining to the strike to be identified. These included newspaper clippings and copies of *Variety*, then the White Rats' official organ, containing instructions to members from himself and Mountford. Fitzpatrick was told by Walsh to give his observation on conditions in the vaudeville world on or about the time of the strike. Attorney Goodman objected on the ground that Fitzpatrick could only tell what he knew personally; whereupon Walsh announced that, as the witness was the leading authority in the nation among actors, he was as familiar with the theatrical business as a farmer is with wheat. Examiner Moore overruled the objection and Fitzpatrick said that men were put in the booking agency business by the U. B. O. and that in the agencies "certain members of the vaudeville autocracy had interests, either financial or otherwise. It was a matter of common belief at the time that certain interests had created these agencies."

Fitzpatrick paid the customary 5 per cent to the agent and another 5 per cent to the U. B. O., and played the big time. At Keith's Theatre, Boston, he believed, the name of the treasurer was signed to both slips.

Q.—What does the U. B. O. do to earn its fee? A.—Nothing at all, that I know of.

Q.—Was that condition general all over the United States? A.—I don't know of a case where it wasn't.

Q.—Did you ever give the Vaudeville Collection Agency direction to collect its fee. A.—No.

Q.—Ever make complaint? A.—No. It would have been no use.

On different occasions, Fitzpatrick said, he knew of acts which the managers would cancel because they were not satisfied with them or there was trouble in the theatre. For example, while Finley and Burke were playing Poli's Theatre, at Waterbury, when Fitzgerald was press agent and assistant manager, he stated, a fight started back stage and Finley was taken off.

At the close of the afternoon, Fitzpatrick was amplifying the charges regarding abuses which he set forth in his open letter preceding the strike. Working around New York, at "cut salaries," the actors termed the "water cure."

"It was the universal belief of actors that the managers were trying to reduce them to the lowest financial conditions

that they might get acts as cheaply as possible," he said.

"I have heard actors say Albee wanted to keep them as poor as possible," Fitzpatrick said.

Q.—In reducing the salaries of actors, were there any reductions to the public? A.—I don't think so.

Walsh asked him what he meant by the paragraphs in his open letter, "they have driven every reputable producer out of the business."

Fitzpatrick said he meant Jesse L. Lasky, B. A. Rolfe and others whom he couldn't call to mind, whose names were once universal on big time bills. Concerning his remark on the stand, Friday, "when the Colonial was a first-class house," he explained he meant when Percy Williams had it, before the U. B. O. managers got in control and cut salaries.

Q.—What is an office act? A.—One that doesn't pay a commission.

Goodman—Isn't an office act one booked direct from the office?

Fitzpatrick—That's one meaning. I don't think that's the real meaning, however.

Vaudeville performers' salaries were cut at the beginning of the European War, he testified, notwithstanding that there was but a slight falling off in business.

Another abuse, in his opinion, is the admittance of the public to rehearsals. In Loew's, at Boston, at 10 o'clock one morning, he said, the actors were made to "do their tricks," thus destroying the illusion and romance which is the chief charm of the theatre. The great popularity of Maude Adams, Fitzpatrick went on, is due chiefly to the ignorance of the public regarding her private life, for she has never been exploited in the ravings of the press agent.

Direct examination of Fitzpatrick was resumed and he again took up the various demands in his open letter to the managers, on September 22, 1916, and published in *Variety*. Back to the subject of overcharges on commissions, he dilated upon the case of a song and dance act, man and woman. James Clancy, booking acts for the Poli Circuit, said that the act had been told to get a new wardrobe, and the members, who were only getting \$60 a week, informed him they had to pay their personal agent \$25 a week.

Another alleged abuse is the playing of an extra show on election night, gratis, although, Fitzpatrick complained that stage hands and musicians are paid time or time and a half for overtime.

Q.—What was the Nora Bayes incident? A.—She refused to play a morning show at Keith's, Philadelphia, and was either cancelled or had to get out.

"How about the actor who is booked six days and gets seven days' salary?" That's the other side of the picture, isn't it?" said Goodman.

Fitzpatrick answered, "I don't think the time involved cuts any figure."

"Human animals," the witness called actors who do the small time with three or more performances a day, and many, in consequence of that and long jumps, were physical wrecks, he said. Fitzpatrick opposed the shortening of acts, to make uniform the running time of a bill, saying it was an injustice to patrons.

Attorney Walsh asked whether the salary cuts had gone into effect during the lives of the actors' contracts and while they were working. Fitzpatrick said they had.

"The stage hands and musicians were raised since then, but the actors salaries were never given back," he added.

"Salaries of officials in the booking office were not cut. If they were, there would be a big roar."

Attorney Goodman entered general objection to Fitzpatrick's answers, the majority of which concerned statements made to him by third persons or were founded upon his own personal opinion. Rather than let Fitzpatrick testify for them, he considered that Clancy and the others named should be subpoenaed and testify for themselves.

Fitzpatrick then launched into an account of the circumstances leading up to the strike. He tried vainly, he said, to have a conference with Messrs. Albee, Moss, Fox, Loew and Beck. When he and

Mountford went to see Albee and were waiting in the reception room, Mr. Beck came out and they hailed him, he said. He listened attentively for a moment and the conversation went something like this:

Fitzpatrick—We desire to have a conference.

Beck—Will you do something for me? Fitzpatrick and Mountford—Yes.

Beck—On your word of honor? Fitzpatrick—On my word of honor.

Beck—Say it again. Fitzpatrick—On my word of honor.

Beck—All right. Go away and never come back again until you hear from me! "We went away," grinned Fitzpatrick, "and we haven't heard from him yet."

The spectators had their first good laugh over Beck's way of doing it.

The only conference the delegates had with a vaudeville manager was with Alexander Pantages, at the Knickerbocker.

"It was all very mysterious," said Fitzpatrick. "Mountford and I were ushered into Pantages' room, as though we were a couple of second-story workers. Walter Keefe, Pantages' booking representative was there. Pantages made no objection to most of our demands, but did object violently to the clause limiting the performances to three a day. He also objected to the 'closed shop,' saying that if his scrubwoman went on a strike and belonged to the janitors' union, there was nothing to prevent the other theatre employees from going out, too."

"Pantages promised to get us a conference. I laughed and said, 'Albee won't let you. He cracks the whip and you jump through. He is the Boss of Vaudeville.'"

"That's not so," Pantages cried. "Pantages is Pantages. I run my own business."

"Pantages said he objected to 'that man,' meaning Mountford. Mountford offered to resign if the managers signed the agreement and I said, 'You resign over my dead body.'"

"After Pantages again said he ran his own business, I told him a committee from the V. M. P. A. even told him whether he could use acts. Pantages asked Keefe if that was so, and Keefe said, 'yes.' The committee which passes on these acts consists of Messrs. Murdock, Casey, Moss or Loew, Schenck and Walter Keefe."

Q.—Was anything said about the committee publishing a list? A.—Yes, a blacklist. Pantages said, "Oh, what's the use, anyway; we all know what it is—it's a blacklist."

No more word was received from the managers after the Pantages incident, Fitzpatrick testified. He said the Rats favored actors performing gratuitously for charity, but not for the Elks, Rotary Clubs and other organizations, to boost house managers. He related that at Cambridge, Mass., a certain priest had entertainments in the gymnasium of his schools, at which professionals gave their services free, being sent there by an agent from Boston. One actor, who asked the priest for train-fare back to Boston, surprised the churchman, who gave it to him, but wanted to know if he didn't receive his money from the booking agent, who was paid regularly for the acts.

"It was a shameful thing to do," remarked Fitzpatrick.

"I entirely agree with you," said Attorney Goodman.

Another alleged obnoxious practice, the booking of people who have been principals in murder cases and other scandals, was gone into by the witness. Attorney John Kelly agreed with him in that regard, and said Mr. Albee has always taken the same stand, even going so far as to order the elimination of suggestive jokes and "cuss" words.

"Mountford and I never intended to call a strike," Fitzpatrick went on. "We believed in the policy of arbitration. If we could make the managers think there was going to be a strike, the money outlay involved in preparing for it might force the small managers to make the big ones agree to a conference. We believed that if we could secure a conference there would be no strike."

The humorous experience of Fitzpatrick and Mountford with a Chicago detective, supposedly hired by the managers, who

(Continued on page 34)

BOB ALLEN and JONES DEMOS
In "A Dish of Hominy with Plenty of Gravy"
IN VAUDEVILLE

ELBERT WHITE & BRADFORD MARY
In "Darktown Flirtation"
DIRECTION—NAT SOBEL

GRACE SLOAN & MOORE ELSIE
"From the Sublime to the Ridiculous"

Maude and Marion Dunn
Lady Auburn and Queen Bonypart
DIRECTION—MARK LEVY

JACK & JUNE LAUGHLIN
A Likeable Boy and A Beautiful, Lovable Girl

MONEY GARRISON LASHER
3-JOYS-3
Singing, dancing and a little novelty
DIRECTION—NAT SOBEL

WILBUR DOBBS & WELCH TOM
SOMEWHERE IN TOWN
DIRECTION—ROSE AND CURTIS

RUBE MARQUARD
DIRECTION—JOS. COOPER

SHERMAN & ROSE
Artistic Variety Dancers
LOEW CIRCUIT NOW Direction—TOMMY CURRAN

MONA GRAY & SISTER
Two Girls and a Piano
MGR. HARRY RICHARDS DIR. LEW GOLDER

CHAS. ROOT & WHITE WALTER
ECCENTRIC SONGS AND DANCES

GEO. KALALUHI'S HAWAIIANS
DIR. GEO. SOFRANSKI
BOOKED SOLID LOEW TIME

JOE RUTHMAN & BLAIR ERNEST
HAND BALANCERS DIR.—ED LIVINGSTON

RECOLLECTIONS
Five Operatic Soloists in "From Grand Opera to Rag"
A SCENIC PRODUCTION

ETHEL MILTON & CO.
In "MOVIE MINNIE"
By WILLARD MACK

CRABLE & De FORD
1st OF JULY
IN VAUDEVILLE

BILLY HOWARD & LEWIS ARTHUR
In "DO YOU LIKE ME?"
DIRECTION—MAYER JONES

TOM O'CONNELL
Character Comedian and Dancer
In Vaudeville

BONESETTIS TROUPE
DIRECTION—MAX OBERNDORF

HAPPY THOMPSON & KING EMIL M.
THE TWO MISFITS IN VAUDEVILLE

MICHAEL EMMET & MOORE EILEEN
In "IRELAND TODAY"
Featuring His Own Songs Direction—Joe Michaels

If you really are in earnest,
"Make-Up" forms the small-
er part;
"Costume changes" — simply
trifles,
If "the goods" come from
your heart.
PELHAM LYNTON
Direction: LESLIE MOROSCO

MOTION PICTURES

NEW GRIFFITH FILM DOING BIG BUSINESS

RUN TO BE EXTENDED

With the first five days' business totaling \$6,600 on "Broken Blossoms," the picture with which D. W. Griffith opened his repertoire season at the George M. Cohan Theatre a week ago last Tuesday, it begins to look as if the Griffith enterprise will become one of the five "dramatic" hits of the season, from a financial standpoint, the other four being "Friendly Enemies," "The Better 'Ole," "The Jest" and "Lightnin'."

As a result, the people associated with Griffith in the acquisition of the Cohan for a repertoire season of pictures, are already looking for another house to take the place of the present one, on which the Griffith lease expires August 23.

A number of elements are prompting them in their search for another house at this time, chief among which is the hope expressed by Manager Grey, of the Griffith forces, that, beginning this week, the repertoire season will settle down to an average weekly gross of \$13,000. For "Broken Blossoms" is playing to \$2 top for its evening, Saturday and Sunday matinee performances, with a \$1 top price prevailing on the other daily matinee days.

The Griffith forces had originally cast a longing eye on the Liberty Theatre, it was explained last week, but it was found impossible to obtain that house because it had been promised by Klaw and Erlanger to George White for his "Scandals of 1919."

It was also explained that the success of "Broken Blossoms," which was universally acclaimed by the dailies here as Griffith's greatest production, has practically eliminated the original plan of showing "The Fall of Babylon" and "The Mother and the Law," both pictures being adaptations by Griffith from his "Intolerance" feature. The plan now is to let "Broken Blossoms" run as long as people continue coming to witness it.

Incidentally, in answer to a question last week, Griffith stated that, while he did not consider "Broken Blossoms" his greatest picture, he did consider it his most artistic creation.

HAVE FIVE PLAYS READY

The Goldwyn Company has five plays ready to be screened, or already being made, for the Summer season. They are "The Wrong Door," by Jesse Lynch Williams, starring Madge Kennedy, "Upstairs" by Perley Poore Sheehan, for Mabel Normand, and "Heartsease" by Charles Klein to be filmed shortly. The pictures in production are "The Girl from Putside," a Rex Beach production, and "Lord and Lady Algy," with Naomi Childers and Tom Moore.

LASKY SIGNS SID CHAPLIN

The Famous Players-Lasky Company has signed Sid Chaplin, brother of Charles Chaplin, to appear in four films this year. Chaplin is stopping at the Claridge and has not been seen in motion pictures for some time. His pictures will be produced on the Coast.

BIG FOUR ANNOUNCES PLANS

Four pictures made by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffiths, sixteen in all, will be released by the United Artists this year. The first release, a Fairbanks picture, is scheduled for September 1.

"FIT TO WIN" SEIZED

District Attorney Lewis, of Kings County, last week ordered that all reels of "Fit to Win" be confiscated and those connected with the exhibition of it arrested. This action followed the refusal of Justice Van Sicklen to order Commissioner Gilchrist to renew a license for the exhibition of the picture. Policeman William Wiegand went to the Grand Opera House and arrested George Blumenthal, manager; Max Berner, operator; Theodore Williams, assistant manager; Mrs. Edna Williams, his wife, and the cashier. The policeman ordered all lights out, told the patrons to leave and then took the three reels comprising the picture to the court, together with the above named. Each was released later on \$500 bail.

Magistrate William Blau, of the Harlem Court, postponed the trial of Alfred D. Harsten and Isaac Stutzer, arrested last week for exhibiting "Fit to Win" at the Gotham Theatre. The defense pointed out that a similar case was to come up later in the Federal Court and that the result of that trial should be waited for. There was an argument as to whether the picture should be exhibited, meanwhile, but the court decided that it should wait.

Surgeon-General Rupert Blue, of the U. S. Public Health Service, has sent a statement to the National Association of the Motion Picture Industry, in which he refutes the claims that the film is unfit to be seen. He points out that there is a contradiction in the claims of the latter organization in stating that the film is not fit to be seen and its stand in agreeing to exhibit it free of charge. Blue says it is educational and heartily endorses it.

FILM MEN CONVENE IN JULY

SEATTLE, May 17.—The Allied Motion Picture Interests of the Northwest, recently organized, will hold its first convention in this city. The delegates will start the event on July 16 and will close July 9 with a ball. Over 600 delegates representing Washington, Oregon, Idaho and Montana, will attend the convention.

With Director-General W. J. Drummond, the executive committee in charge of the arrangements consists of L. O. Lukan, W. A. Mead, John Rantz, J. Q. Clemmey, J. A. Koepel, John Hamuck, H. C. Arthur, Jr., and Peter David, all of whom are associated with the various film concerns of the country.

HAVE FIVE JUNE RELEASES

Five feature pictures are scheduled for release in June by the World. They are "Phil for Short," starring Evelyn Greeley, to be released on June 2; Montagu Love, in "Through the Toils," for June 9; Betty Compson and George Larkin in "The Devil's Trail" for June 16; June Elvidge on June 23 in "Love and the Woman," and "Home Wanted," starring Madge Evans, to be let out on June 30.

GET ROTHAPFEL UNIT RIGHTS

The Robertson-Cole Company last week secured all privileges to the Rothapfel Unit outside of the United States and Canada. Jury's Imperial Pictures, Limited, will distribute the unit in England for the Robertson-Cole Company, through an arrangement recently made.

HALL LEASES PARK THEATRE

Frank Hall has secured a lease for the Park Theatre for the Summer months to present motion pictures. On May 28 he will open with the Rothapfel Unit. "A House Divided," "When My Ship Comes In" and others of Hall's features will follow.

MASTBAUM PLANS NEW HOUSE

PHILADELPHIA, May 19.—Jules E. Mastbaum will have a new theatre erected in this city. It will be started on September 1 and will probably be the largest in this city. It will seat about 4,000 people and its construction will cost \$2,500,000.

COURT ORDERS NEW TRIAL OF PICKFORD CASE

SETS ASIDE \$108,000 JUDGMENT

In the Appellate Division of the Supreme Court, last week, Justice S. K. Merrill rendered a decision reversing the judgment of \$108,839.07 granted to Mrs. Cora Wilkenning in her suit against Mary Pickford last November, and a new trial was ordered.

At the trial in the Supreme Court Mrs. Wilkenning, an agent for authors and players in the dramatic and motion picture fields, told a jury that Mary Pickford had engaged her to sell biographical matter for publication in magazines or by syndicates, and to procure for Miss Pickford a higher salary than she was then receiving.

Miss Pickford at that time conceded Mrs. Wilkenning's claim as to the biographical matter, and admitted that she still owed the plaintiff \$839.07 on that account, at the same time expressing a willingness to pay it. Miss Pickford said she had tendered payment of the money to Mrs. Wilkenning, but that the latter had refused to accept it, and claimed that she was instrumental in obtaining a \$10,000 a week drawing account and a bonus for Miss Pickford.

The jury believed Mrs. Wilkenning's testimony, sustained her claim and awarded the amount sued for, with interest.

In rendering his decision, in which the other justices of the Appellate Court concurred, Justice S. K. Merrill wrote that Mary Pickford appeared to be a business woman of no mean ability. That she at all times advised with her attorney, her business manager and her mother, who was also a woman of sound business judgment and experience. This being so, the justice further wrote, it taxed one's credulity to believe that Miss Pickford would enter into a verbal contract with a comparative stranger, whereby she was to pay the latter 10 per cent. of her receipts in consideration of her acting as her business adviser and in finding her real value, as was testified in the case.

In the opinion of Justice Merrill the verdict of the jury was not only clearly against the weight of evidence, but the evidence failed to show that the plaintiff was the sole producing cause of the defendant's contract.

George Edwin Joseph, counsel for Mrs. Wilkenning, said that in all probability the case will be retried in the June term of the court.

WILL HAVE FOREIGN BRANCH

Lewis J. Selznick is to have a branch of his film company in England, and will handle his own films in that country. He has already made arrangements to have Myron Selznick, Mrs. Lewis J. Selznick and Edith Koch, sail for Europe on June 2. A campaign, with lights and other modern American advertising schemes, will be employed in a big advertising campaign there, playing up the names of Elaine Hammerstein, Olive Thomas and Eugene O'Brien.

TO FILM PHILIPP PLAYS

Adolf Philipp has turned over twenty-nine of his plays, all of which have been successfully produced, to the Adolf Philipp Film Corporation, now at 11 East Fourteenth street, the studio formerly occupied by the Prizma. The plays include "Poor Girls," "The Corner Grocer," "A New York Brewer," "My New York," "Alma, Where D You Live?" and "Adelle."

PARAMOUNT MANAGERS MEET

The managers of the Paramount met last week in the New York office of that company, having been called by Vice-president Walter E. Green, of the Famous Players-Lasky Company. The matters discussed dealt entirely with a new system of booking Paramount attractions during the coming season. No details as to the new plan have as yet been made public. Those who attended the meetings are Walter E. Greene, Al Lichtman, Charles C. Burr, S. R. Kent, John C. Flinn, Fred Gage, Eugene Zukor, A. G. Whyte, Harry Asher, W. E. Smith, F. V. Chamberlin, C. E. Holcomb, Dan Michalove, J. W. Allen, M. H. Lewis, H. H. Buxbaum, Louis Marcus, Herman Wobber, Mr. Jones of Australia, Louis Loeb, J. W. Toone, B. P. Fineman, J. K. Burger, L. F. Guimond, A. O. Dillenbeck, Jerome Beatty, G. N. Shorey, W. A. Bach.

HART TO REMAIN ON SCREEN

LOS ANGELES, May 19.—William S. Hart, whose contract with the Paramount expires on July 12, will not leave the screen for at least another year.

There had been many conflicting rumors as to what Hart would do when his agreement with the Paramount had ended, and Hart quickly dispelled the idea that he would retire. He has received several very flattering offers, but has, as yet, not decided which one he will accept. William Grossman of New York is acting in the capacity of attorney for Hart, who has left for Victorville to begin work on his last picture for the Paramount company. C. Gardner Sullivan is the author of the story for it, and its working title is "Wagon Tracks." It is a story of the gold rush of 1849. Jane Novak will be his leading woman.

FORMS HER OWN CO.

Gertrude Vanderbilt, now playing in "Listen Lester," is launching a movie corporation of her own, the details of which are being arranged by M. S. Benthall. In this she is following in the footsteps of Olive Thomas, Marion Davies and Ann Pennington, who have migrated to the screen. Miss Vanderbilt, according to test pictures taken recently, is an ideal screen type, and the Gertrude Vanderbilt Film Corporation is an assured fact. She has already selected her first vehicle, which will soon be announced. Her screen productions will not interfere with Miss Vanderbilt's stage work.

TO BOOK "RED LANTERN" AGAIN

"The Red Lantern," starring Nazimova, has been so successful in its run at the Rivoli that Hugo Riesenfeld has decided to book it for an additional run of a week. He is doing this in response to the many requests that he present it again. Riesenfeld has decided to book special feature films for two weeks hereafter. Douglas Fairbanks in "Knickerbocker Buckaroo," produced at an expense of \$250,000, will have a run of two weeks, opening May 23, at the Rialto.

CHARTER NEW COMPANY

TRENTON, N. J., May 17.—Capitalized at \$100,000, divided into 1,000 shares at \$100 each, the Paramount-Excess Theatres company, of 810 Broad street, Newark, was incorporated here last week at the office of the Secretary of State. Those who incorporated it are William B. Pitman, George W. Jacobs, Phillip Bornstein and Emanuel Linderman, 50 shares each. The company will operate motion picture and other theatres.

"APRIL FOLLY" BEING FILMED

Work on "April Folly," Marion Davies' latest starring vehicle, is well under way at the Biograph Studios. Conway Tearle is Miss Davies' leading man.

FILM REPORTS

Broken Blossoms

David W. Griffith. Five Reels.
Cast

The Girl.....Lillian Gish
"Battling" Burrows.....Donald Crisp
The Chinaman.....Richard Barthelmess
Evil Eye.....Edward Peil
A Prize Fighter.....Norman Selby
The Spying One.....George Beranger

Story—Tragedy. Written by Thomas Burke.
Scenario by David W. Griffith. Directed by D. W. Griffith. Featuring Lillian Gish.

Remarks

One of the finest things David W. Griffith has ever done, if not his finest, is "Broken Blossoms," with which he has inaugurated his season of film repertoire at the Cohan Theatre. It is tragedy all the way, but remember this—the greatest contributions to the drama invariably have been tragedies.

Mr. Griffith has brought a screenmasterpiece to Broadway to compete with bedroom farces and the sex pictures that abound in the halls of the silent drama. He is here as the champion of the unhappy ending. He is to be congratulated for his courage in beginning his program with a story which ends as many stories do in real life. And, although "Broken Blossoms" may not bring him a fortune, it will give to him everlasting fame, long after most of his spectacular productions are forgotten.

Seeing "Broken Blossoms" is like strolling through an old Chinese garden in the moonlight, breathing the languorous breath of the poppy; listening to the sleepy melody of ancient temple bells.

The idea came to Griffith on reading Thomas Burke's story, "The Chink and the Child." To the printed work, he added the soft lights and shadows of the cinema and the result was a classic. It is simplicity itself, this annal of lowly life—but again, it is the little things that we remember longest.

Mr. Griffith, who personally directed the play, gave it but three principal characters, "The Girl," "Battling Burrows" and "The Chinaman."

A young Chinese priest, Cheng Huan, grieving over the great war, went out of the Far East to spread among the Anglo-Saxon race Buddha's doctrine of brotherly love. He came to London's "Limehouse" district and opened a small store. Lucy, aged 15, the illegitimate daughter of "Battling" Burrows, a prize-fighter, was also her father's victim. She had been thrust upon him by one of his concubines. When drunk or out of temper, the brute beat and kicked her. Lucy was beautiful, but in all Limehouse, only one could see her beauty. That was the young Chinaman. Upon her he gazed with compassion; he adored her, yet spoke to her never, though she passed his little shop every day.

One night, her father horsewhipped the child until she lost consciousness. Recovering her senses, she staggered blindly down the crooked alleys and fell through the Chinaman's doorway. Tenderly he carried her upstairs to his lonely room, bathed her wounds, and in quaint fancy dressed her in wonderful old silken robes and nursed her as though she were his own sister.

Learning that his daughter was living at the Chinaman's, the pug broke into the apartment, wrecked it and dragged the broken little form back home. When he had vented his utmost rage, Lucy was dead, killed with a hatchet.

Too late, the Chinaman arrived; he found only the still figure of his little goddess. He settled with "Battling" Burrows with five bullets, paying off his account. Then the priest clasped the dead girl to his breast and carried her to his room. Placing a flower in her dirty little hands and bidding a last farewell to her and the tiny Buddha upon his desk, he moaned his prayers and then plunged a dagger into his heart.

Lillian Gish's acting as Lucy is wonderful. For sheer pathos, the writer has never seen anything to equal the scene when, at the prizefighter's command, "Smile, will yer?" she takes both hands and pushes up the corners of her mouth with her fingers. There's a touch that only David Griffith can add!

Richard Barthelmess, as the Chinaman, handles the role exquisitely, playing it with remarkable restraint. Donald Crisp does "Battling" Burrows effectively, is a worse butcher than "Bill Sykes." Indeed, "Broken Blossoms" follows closely the style of Dickens.

Griffith's audiences get into the spirit of the story when they enter the theatre. Outside the inner door is a bronze statue of Buddha, wreathed in incense smoke. Ghostly red lights are shining; the orchestra plays beautifully sad selections, composed by Louis F. Gottschalk and Mr. Griffith, and, at the rise of the curtain there is a tableau depicting the Chinese priest at prayer over the bier of his loved one, and nearby the Buddha, smiling benignly. This scene is a trifle too long-drawn, and it is a question whether "Broken Blossoms" wouldn't be as effective without it.

George W. Bitzer's photography couldn't be improved upon. The blue tint effects were particularly good.

"Broken Blossoms" may not be the best kind of a box office attractions, but neither is Shakespeare.

BOOKS "UNPARDONABLE SIN"

L. Lawrence Weber and Bobby North, who control the state rights to "The Unpardonable Sin," have booked the film for presentation at the Majestic Theatre, in Brooklyn, for an indefinite period.

A VAUDEVILLE INQUIRY RESUMES

(Continued from pages 3-30-31.)

went by the name of "Jack Gardner," were recounted. The sleuth accompanied them on their travels and was taken into their confidence. Fitzpatrick said he left telegrams where the detective could read them. One of these, sent to a White Rat organizer in Boston and signed "Israel Putnam," caused the managers to rush actors to Boston in anticipation of a strike, he said. Fitzpatrick used codes freely, and one of his references spoke of the "Sacred Cod Fish." When William J. Burns' double took a trip to Dayton, according to Fitzpatrick, Mountford sent two telegrams, one a report to the detective's office, the other to Gardner, putting him hep to what was going on.

"It was good policy toward securing our result without the hardships of going through a strike," was Fitzpatrick's view. "We didn't want a strike, but the managers did."

Goodman objected to this, alluding to the great expense the managers were put to through having to provide double bills at theatres.

Walsh—Why did the managers want a strike? Fitzpatrick—We have a dictograph report of a meeting of managers in Chicago, in which the statement is made.

Goodman—Who had the dictograph inserted? Do you know? Fitzpatrick—No.

Goodman—Does Mountford know? A—No.

Goodman—Who had it put there? Fitzpatrick—I don't know.

Shortly before the strike, *Variety* ceased to be the White Rats' official organ. It had been printing articles contrary to the policy of his organization, stated Fitzpatrick. Then the Rats started the late lamented *Player*.

Goodman—The strike is over now. Fitzpatrick—It is not. Only adjourned. Walsh—Was it a failure? Fitzpatrick—No, a magnificent success.

The strike was a success, in his estimation, because it secured "an alleged closed shop; alleged correction of agency abuses; so-called equitable contracts; and resulted in what was most desired, the presentation of the actors' side before a fair and impartial tribunal, something never before done."

Walsh asked, "Were you ever black-listed?" Fitzpatrick answered, "I was. I am."

"What are the facts?"

"An act I wrote entitled, 'Monday Morning,' played by Louis B. Madden, had to be taken off, because he was supposed to be paying me royalty. I had been told this was to be done to Madden to teach me a lesson. This statement also was made at the managers' meeting in Chicago. I went to Max Hart, my representative, and told him it was a dirty trick. 'I don't care what these people do to me,' I said, 'but I won't stand for them taking it out on my friends.' Later Madden's time was returned; don't believe he lost any time.

The Goldie Pemberton investigation case against the White Rats was touched upon casually.

Following the statement of Fitzpatrick that all but a few vaudeville, burlesque and circus managers belong to the V. M. P. A., Attorney Kelly, who represents Ringling Brothers, objected, whereupon Fitzpatrick insisted Ringling belonged to that body. Kelly asked the witness rather loudly how he knew this. Fitzpatrick said he did not care to have Kelly shout at him.

Shortly afterwards the hearing was continued until next Thursday at 10 a. m.

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